Kine WEEKLY

CENSOR'S REPORT: FEWER PICTURES

See page 3

on your screen...

at your box-office!

"BATHING BEAUTY"

"MRS. PARKINGTON"

"THE THIN MAN GOES HOME"

"MEET ME IN ST. LOUIS"

"MUSIC FOR MILLIONS"

"THIS MAN'S NAVY"

"KEEP YOUR POWDER DRY"

"UNDER THE CLOCK"

"THE PICTURE OF DORIAN GRAY"

"WITHOUT LOVE"

"NATIONAL VELVET"

"SON OF LASSIE"

"THE VALLEY OF DECISION"

"THRILL OF A ROMANCE"

"WEEK-END AT THE WALDORF"

"ANCHORS AWEIGH"

"OUR VINES HAVE TENDER GRAPES"

"ZIEGFELD FOLLIES"

"PERFECT STRANGERS"

"HER HIGHNESS AND THE BELLBOY"

"HOLD HIGH THE TORCH"

Everything—

in

SALOME, Where She Danced

in TECHNICOLOR

THAT SPELLS B-GFD-X UNIVERSAL PICTURES -F-F-I-C-E

Kinematograph WEEKLY

No. 1,992. Thursday, June 21, 1945. Vol. 340.

BRITAIN HONOURS U.S. TRADE LEADERS

MEMBERS of the American film Industry had an engagement with British Trade members yesterday. They were entertained by the C.E.A., the B.F.P.A. and the K.R.S. at a lunch at Grosvenor House.

The American guests were:—

Barney Balaban, Paramount; Peter Rathvon, RKO; Harry Cohn, Columbia; Sidney Buchman, Columbia; Edgar J. Mannix, M-G-M; Darryl F. Zanuck, 20th-Fox; Clifford P. Work, Universal; Simon Henry Fabian, circuit executive; Russell Holman, Paramount; Francis S. Harmon, War Act Writers' Committee; Taylor M. Mills, Office of War Information; Robert Wilby, circuit executive; Lester Cowan, Columbia; Jack Warner, Warner Brothers; Major Stuart Palmer, escorting officer; and Sol Lesser.

They are visiting the battlefields of Europe as guests of General Eisenhower. They arrived in this country on Monday.

The lunch, which was attended by American company chiefs in this country and prominent members of the British Trade, was attended by about 150 representatives of the Industry.

The Joint Conciliation Committee of the C.E.A. and K.R.S. will meet next Wednesday to consider bar problems which have not been settled.

Board of Film Censors Report Shows 10 per cent. Decline in Output and Footage

TWICE AS MANY "EXCEPTIONS" WERE TAKEN IN 1944

A DECLINE of more than 10 per cent. in footage and in the number of subjects examined is reported by the British Board of Flm Censors, which is now issuing its first statistics since war began.

The destruction of Carlisle House and the transfer of the board's activities to other premises have rendered it difficult to present figures each year as in the pre-war period.

To-day the KINE. publishes the Board's story of the last four years, based on figures supplied by the Board's secretary, J. Brooke Wilkinson.

Details up to the end of 1944 are as follow:—

	Subjects.	Footage.	Cert. A.	Cert. U.	Cert. H.	Exceptions.	Outstanding.	Rejections.
1941...	1,426	4,395,774	227	1,198	1	93	7	—
1942...	1,497	4,506,814	206	1,287	1	98	11	3
1943...	1,239	3,717,099	201	1,038	—	81	2	—
1944...	1,220	3,914,180	256	963	—	153	16	1

It will be seen that the number of subjects and the aggregate footage show a big drop in the last two years—representing a 10 per cent. decline on 1941 and 1942, and a still greater decline over normal peace time figures.

It is noticeable that a larger number of "exceptions" was made in 1944, the total being nearly twice that of the previous year.

In addition to its normal work the Board has had to keep a special war-time vigilance to make sure that no British films sent overseas contained matter which would be useful to the enemy.

"NO TAX ON TURNOVER," SAYS BRANCH

Northern Criticism

THE suggestion that Entertainment Tax should be based on a percentage of takings was discussed at Tuesday's meeting of the Northern branch of the C.E.A., at Newcastle.

E. J. Hinge expressed anxiety at the speech of H. S. Gent, of Sheffield, who, at the general council meeting, had suggested that Entertainment Tax should be changed to a percentage basis.

"It was not clear," he said, whether or not Mr. Gent had the support of his branch, but I hope not. Any change of tax which made it a tax on turnover could not but injure the small exhibitor.

"Such a tax might benefit the luxury theatre slightly, but it would inevitably take more from the proprietors of working-class theatres. We simply cannot afford any such change."

The secretary reported that head office experts had advised all Stockton members to refuse to sign any documents which implied acceptance of liability to pay the cost of the Corporation employing a consultant engineer to make a new survey of all kinemas in the town which the Stockton Borough Magistrates had proposed.

NO BUILDING FOR NON-MEMBERS

AT Tuesday's Northern Ireland C.E.A. branch meeting, it was decided to ask the Government not to issue building licences to non-members of the Association during the shortage of materials.

The building report was submitted and approved, although it was decided to ask the Northern Ireland Government to grant immediate building licences to houses recommended in the first three priorities.

It was also decided to approach the K.R.S. regarding a story which had appeared in the Trade Press that renters might close distribution offices and depots in Northern Ireland and to operate from Liverpool. It was felt that if such a step was taken it would be a serious hardship, especially to country exhibitors in Northern Ireland.

The meeting also decided to take up with other responsible bodies the holding of rival entertainments in marquees and tents on blitzed ground in the centre of Belfast.

Another important matter discussed was that of the restriction on the admission of children to kinemas in Londonderry. Steps were taken to deal with the matter.

The C.E.A. circular regarding Entertainments Tax is to be circulated to all General Election candidates.

Seat Rule Procedure Protest

A letter has been sent by Arthur Taylor, secretary of the L. and H.C. branch of the C.E.A., to the Surrey C.C. concerning the seating price plan regulations.

He calls attention to the original letter forwarded on the matter in 1939, which was not complied with. This letter asked that exhibitors be consulted before the implementing of such a regulation.

RANK ACTS ON HAYS CODE ADVICE

NEARLY two hundred of the highest American Industry executives honoured Arthur Rank at a dinner in New York last Friday, states a "Kine." cable from that city. At the dinner Rank expressed his deep appreciaion at the warm welcome given him by the American Industry.

The Chicago Industry gave him a banquet on June 18 and a Hollywood dinner is being arranged for June 25.

The message adds:

"Considerable readjustments may result from the instructions cabled by Rank to his producers to order his product to conform more to American market requirements, following conferences with Hays on production code and with American distribution leaders."

BRITAIN PAYS THE HIGHEST TAX OF ALL!

(KINE. **Cable from New York**)

A SURVEY of international tax revenues reveals that Great Britain has the highest entertainment tax on kinema admissions anywhere in the world.

The British Government receives about 38 per cent. of takings in Entertainment Tax.

Canada and U.S. collect 21 per cent, Australia 20 per cent. and Latin-America from 10 to 15 per cent.

CHURCHILL'S ELECTION SPEECH

R.A.F.'s TEN TONNER BOMB

see

BRITISH MOVIETONE NEWS (To-day)

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A Compliment to the Trade

THE Industry has been paid a fine compliment at the highest possible level. Fifteen senior executives representing the vast American production and distributing organisations are now in Europe investigating conditions and reporting back to the State Department in Washington.

Never before in the brief but eventful history of the kinema Industry has such a compliment been extended to the business as a whole from so high a quarter.

Such things show that leaders of world events are vividly aware of the great part all phases of the kinema Industry will play in the building of the future.

Consultations with the Industry at such austere levels are in striking contrast to the shilly-shallying and pettifogging interference with which we are cursed on the local level.

To-day, in welcoming the American leaders to Britain, we may perhaps be justified in raising one small question mark.

It seems a pity that the invitation so rightly extended to the Hollywood chiefs should not also have been given out to representatives of the ever-growing British Industry.

More Facts on the Tax

A CABLE from New York to-day reports news which will come as no surprise to exhibitor readers of the KINE.

A taxation investigation in the U.S. solemnly assures us that Great Britain has the highest "ticket tax" in the world. Plainly, the British kinemagoer pays a higher proportion of tax than anyone else and the exhibitor is docked a higher share of his takings than in any other country.

Comparable figures in the U.S. show that American exhibitors are not nearly so highly taxed.

This is excellent ammunition for the Industry's private campaign in the General Election.

No one wants to dodge his responsibility, but we must face up to the simple fact that the exhibiting side of the film business in this country is being seriously overtaxed, to a point where a substantial remission is of extreme importance.

The time to fight for a repeal is now.

Long Shots

As your box-office has probably told you, the British summer arrived rather self-consciously at the week-end, and at the moment of writing is still here.

Monday's blaze of good weather had an immediate effect on kinema attendances, although it would be right to say that the effect would have been greater in the old days.

All through the week-end queues were on view at almost all West End theatres, where business continues at an unprecedented peak.

Two I noticed in particular—"The Princess and the Pirate" and "The Way to the Stars"—were really doing wonders. At the Pavilion the queue started at the front of the house, went round into Shaftesbury Avenue and right to the back of the building.

THIS week's first C.E.A. meetings both contained some breezy items.

The Northern branch, through E. S. Hinge, expressed anxiety about this suggestion of an Entertainments Tax on a percentage basis—which would amount to a tax on turnover.

I entirely agree with Hinge that such an idea, if it has any serious backing, is to be resisted.

OVER at the Northern Ireland meeting they urged that the C.E.A. should ask the Government not to give building licences to non-members.

Isn't this going a long way towards trying to get a closed-shop policy for kinema proprietors?

I can't see headquarters approving this.

I CHATTED with Darryl F. Zanuck, vice-president of 20th Century-Fox, soon after he arrived in London.

He is one of the 15 Hollywood executives who arrived in this country over the week-end. He is staying at the Savoy.

He was full of apologies that he was unable to give a message for me to pass on to British exhibitors.

THE fact is that all members of the party are here as guests of General Eisenhower to make a report of their impressions of the battlefields of Europe to the War Department in Washington—and silence is a stipulation of the trip.

They had been pledged to "No unofficial interviews and no business."

A TRADE lunch was held in their honour yesterday, when they were guests of the B.F.P.A., C.E.A., and K.R.S.

Nearly 200 of us turned up to give a friendly greeting to the American leaders.

Never before were so many senior executives assembled at one lunch in London.

And never did films form so small a part in the conversation.

THE guests are scattered at various places around London. Darryl Zanuck and Barney Balaban are at the Savoy, Jack Warner is at the Grosvenor. Several others are at the Cumberland where the U.S. Army has permanent reservations.

A number of additional social engagements were planned by the London Industry at the last moment. Several senior American distributors here improvised hurriedly arranged parties.

Those of Arthur Rank's executives who are not with him over in the States were also able to fix up a last-minute dinner.

NEWS of persons in ex-enemy-occupied countries is slowly trickling through. I heard this week that John Olsen, of Copenhagen, is all right, and that H. M. Corbeth, a frequent visitor to London from Holland, has passed through five years of Nazi terrorism and semi-starvation and hopes soon to revisit London. His Dutch East Indies business is, of course, ruined.

NEWS of some of the Jewish businessmen in the Dutch Trade is grim in the extreme I am afraid.

Some have "disappeared." Catz and Egger, that pair who were so well known in London as visitors before the war, are on the list of the missing, according to my information.

Catz was last heard of in a concentration camp in Poland. That's the sort of news item which brings Nazidom and everything it stands for right into one's own circle of acquaintances.

MUCH interest in Wardour Street at this week's publication of the Church of England's plan for securing an increase in religious observance throughout the country—referred to rather badly by at least one leading national daily as the "conversion of England."

The lengthy and extremely detailed report analyses the importance of films, Press and advertising in the spiritual as well as commercial fields.

Indeed, the screen is given something very like top place in the analysis.

NOW that the report has been published, a number of Wardour Street men are recalling the occasions when Arthur Rank and Sir Alexander Korda were lunching with the Archbishop of Canterbury back during the winter.

The lunches caused a certain amount of comment at the time; at least one interested observer being anxious to know "who was signing who?"

SERIOUSLY, though, it is good to see how intelligent opinion nowadays tends more and more to give the kinema industry its proper place as a medium of enlightenment in public affairs.

There was a time not so very long ago when it would have been fobbed off with only brief consideration.

IT'S nice to hear about members of the trade receiving the honours they deserve for the part they played in the war.

Leslie Holderness, manager of the Birmingham Odeon, tells me that he has just been presented with a silver ashtray inscribed by the Earl of Dudley, Regional Commissioner, and Major S. Dennison, his deputy.

The presentation was made to commemorate the good work he and his staff did with their fire-fighting teams during the "blitz." Their work resulted in a number of nearby fires being rendered harmless.

This adds to an already considerable collection of souvenirs which Holderness possesses as tokens of his various efforts during the war years.

AMONG the Birthday Honours published last week was the award of a C.B.E. to H. T. N. Gaitskell, who has worked so assiduously at the Board of Trade during the war period in charge of the film section.

He is contesting a Leeds constituency for Labour, and his return to Parliament would bring to the House a man who could discuss film problems with a wealth of inside knowledge.

BRITISH film producers through their various associations are closely watching the proposals to institute a Quota system in the French industry.

As we stated in last week's KINE., they have asked the directors of the British Commonwealth Film Corporation to be responsible for dealing with this matter and studying our interests as a producer nation.

I am told that our headline gave the impression that the B.F.P.A. favoured the proposed French Quota. This, of course, was a wrong emphasis. On the contrary. So that there is no doubt about it, let me make the position quite clear: the proposal is being watched by all concerned so that British interests will be protected as far as possible.

ANOTHER meeting of the Joint Conciliation Committee of the C.E.A. and the K.R.S. is scheduled for next Wednesday, when the executives will try and get together—and close the gap which exists on the exceedingly difficult subject of barring clauses.

MAX THORPE, Columbia's joint managing director, has been conspicuously absent from Trade affairs in the last couple of days. There was a very adequate—and very sad—reason for this.

Thorpe lost his mother, who died suddenly in Leeds at the beginning of the week. So, of course, he has had to rush North to attend to those things which make Trade matters look temporarily commonplace.

LYNX-EYED readers may detect a minor piece of reconstruction which appears in this week's KINE. For some years Page 6 in this journal has been devoted to brief announcements of forthcoming trade shows—based on material supplied by the renters concerned.

Starting from to-day this London Trade Show Diary will be moved to the end of the paper, where it will back on to the tabulated list of future trade shows.

This will enable readers who use these highly condensed paragraphs for their local Press announcements, to tear them out of the paper and file them more easily.

THE STROLLER.

Close-Ups

by

SCREENCOMBER

A Star is Borne

WHOOPEE! Not since the great days of the premières of "Rough House" Dietrich and her forty mounted policemen has a star loomed over the horizon who promises such fun as slinky, sleeky, sleepy, sultry, sloppy, slushy, smokey, okey dokey Lauren Bacall, described as "The Girl with the Ashen Voice."

In this connection, the Urban District Councils of Little Wallop-on-Tap and Slappudding-under-Basin fell into serious error by cabling Miss Bacall requesting her to speak at the opening of the Councils' great Salvage Drive. It seems the Council thought someone had called her "The Girl with the Ash-Can Voice"!

Tasty Dish

THE *Daily Express* publishes a photograph of Lauren Bacall wearing a striped jumper thing with a caption to the effect that she is panther-like but prefers zebra.

As a result, exclusive West End hotels are serving up their horse steak painted with black and yellow stripes so that instead of *fillet entrecote chevaux a l'hommes quarante*, they are now selling it *fillet entrecote hooey a la Bacall*.

Protest

HOLLYWOOD'S stay-at-home stars are protesting against the influx of those outsiders who, rushed off to join the forces the moment war was declared.

Lancelot Longslab, Hollywood's fighting Englishman, acting as spokesman, said: "The influx of these demobilised persons is causing serious perturbation among us fellows who stayed behind to keep the industry going. Throughout the vicissitudes of war we have carried on, striving to show on the screen what our brave boys have done in the air, on land and in the Burmese jungles. A star belongs to his people, and by rushing off to join up at the first blast of the bugle these Gable and James Stewart chaps have surely forfeited any claim to rejoin the ranks of us fellows who stayed at home to keep the Industry going."

Welcome Home

WITH the cessation of the war in the West and the possibility of a rush of British stars back from Hollywood—practically a front-line town now that it is some six thousand miles nearer the battle front than we are—Wart Winkleheim has formed a new agency called "Big Halloes, Ltd."

The company organises plans for a big welcome back—enthusiastically shrieking fans and autograph hunters will be supplied at so much a thousand to greet the homing star at the dockside, and reporters will be primed with stories of the patriotic way the stars worked for the Red Cross out there in Hollywood.

THE policy behind the newsreels is live trade news—particularly with an election in the offing. What policy will the reels adopt? What attitude should they take up with provocative material? On what lines will they develop after the war? To-day the KINE talks to Gerald Sanger, director and editor of British Movietone. Newsreels, says Sanger, summing up, should have the same rights as the Press—but very seldom exercise them.

"It is the Industry's Interest for Newsreels to Keep Out of Politics"

KINE.: **Newsreels have lately been criticised for being partisan, or for containing tendentious material. Your own reel, Movietone, was the subject of a question in the House of Commons.**

Sanger: It was more than a question. Samuel Silverman, M.P., raised the matter as a question of privilege, which means that he accused us of breaching the privileges of the House of Commons as a whole. It was, in my opinion, a fatuous charge, of course.

"Kine.": You do not consider that you are partisan? What do you feel about newsreels entering into controversial problems?

Well, partisanship is one of those vices which we see in others, but never in ourselves. The accusers are usually more partisan than the accused.

The aim and settled policy of the newsreels is to be non-partisan; their objective in commentary must be to interpret the majority verdict of public opinion.

It follows that only when there is overwhelming unanimity on any subject should a newsreel state a definite view.

During the war this has been possible. Everybody agreed that Germany and Japan must be beaten, and most war commentary resolved itself to this thesis.

There seemed to be a unity of public opinion over the atrocities at Belsen and Buchenwald. The Movietone commentary expressed the horror which we believed everybody in Britain felt, and which was endorsed by the members of the Parliamentary delegation.

I never understood why Mr. Silverman thought that Movietone had come anywhere near breaching the privileges of the House of Commons. I am certain that the Speaker had not seen the film when he sympathised with Mr. Silverman.

Then do you think that a newsreel should encourage controversial issues?

I believe it important to emphasise that newsreels should have the same right as the Press, but that they should exercise it very, very rarely.

Yes, but most newspapers, particularly in times like these, have their own political platform. Do you think a newsreel is entitled to take sides?

It depends what you mean by "entitled," as our friend Joad would say. I think a newsreel should have the right to do so, but I believe that in the interest of the film industry as a whole it would be wise never to exercise that right.

There may be a need some day for a heroic stand on some issue or other, but it would have to be very important—otherwise the consequences might be far from heroic.

GERALD SANGER

There is a General Election coming on: what sort of coverage will the reels give to the various political Parties?

During the General Election the newsreels are offering space to each of the three principal Parties for a statement of political policy.

The three leaders will make one direct address each to kinema audiences. For the rest, we shall cover the General Election as an actuality, judged simply on news interest.

This is an agreed programme between all reels except Pathe which, having made more extensive plans covering the smaller Parties, was unable to modify them.

Independent Coverage

How soon do you think it will be before the newsreels are operating again wholly independently and before the present pooling system is abolished?

THIS question, I feel, has to be answered in several parts. The newsreels will be operating independently of censorship as soon as the Japanese war is over.

They will be operating independent of official restrictions as soon as Government facilities cease to be important and film stock is decontrolled.

They will be able to operate independent of one another when contracts are de-freezed and cross-overs eliminated, and if and when the rota system of news coverage is abolished.

But will rota be abolished?

There was a rota system before the war and it will probably remain with us, necessitating some measure of co-operation.

What about the pooling system of "official" material?

While there is material taken by "official" and Service film units, and while our own accredited cameramen are overseas under the auspices of the N.R.A., we shall, of course, have to maintain the pool.

It all depends on the end of Japanese hostilities and, perhaps, until the signature of Peace Treaties.

After that, in certain special fields, co-operation will last indefinitely.

But for the first big return to independence—a year to 18 months.

Longer Issues

Do you anticipate any change in the shape and presentation of newsreels after the war—such as longer issues or shorter issues?

EVERY newsreel, I imagine, has its own individual ideas for development after recovering its independent status.

Issues have been cut down during the war from 850 to 700 ft. and recently to 670 ft. I hardly think that we shall see shorter issues!

As to greater length, each reel will no doubt want to restore its pre-war standard of footage. Its ability to do so will depend on economics.

The cross-over system and reduced length have, of course, masked the rising costs of production. When the enforced cross-overs are abolished it will be for each reel to calculate whether it can revert to its former length, having regard to the increased costs of production.

It must be borne in mind that newsreels are almost unique in not having risen in price during the war. National newspapers are another exception, of course.

Do you think there will be a development of reels with specialised "feature treatment," like British versions of the "March of Time"?

The treatment identified with "March of Time" is useful for special subjects which an editor wants to cover comprehensively.

The treatment must more accurately be described as documentary.

"March of Time" has many distinguishing qualities, which would hardly be reproduced in newsreels, such as the employment of actors for "re-enactment" or "pre-enactment" of scenes. It enters into controversy in a way which would be incompatible with what the exhibitor would want in a newsreel.

By and large, I would predict a great effort to increase production values in newsreels.

As a means of economising in raw stock, the newsreels have for some time been operating this change-over system, and previous contracts with individual companies have been frozen. In your opinion, when are exhibitors likely to get back on the old footing and to play the reels they want?

The freezing arrangement will not terminate until the lifting of

Continued on page 6

THE FIRST TRADE STORY FROM THE CHANNEL ISLANDS

The Operator was Imprisoned—the Manager Hid a Radio Set in the Organ—and the Show went on

B. C. de GUERIN
"Kine." Guernsey
Correspondent

OF the six kinemas in the Channel Islands, the Germans only actually took over control of one—the Regal, in Guernsey—during the whole occupation.

True, their national flair for meddling in other people's affairs was displayed by interference with all forms of entertainment. But, though they compelled the other kinemas to show German films, sometimes at weekly intervals and sometimes interspersed with British programmes, the Regal was the only house completely under their direct supervision.

During the raid upon St. Peter Port which preceded the actual landing of the Germans in 1940, and in which many civilian lives were lost, the Regal was showing, appropriately, the Laurel and Hardy film, "The Flying Deuces."

Closed by order of the local authorities, as were all entertainments after the raid, the Regal was ordered by the Germans to reopen within 48 hours of their occupation of the island.

Foresight Helped

Fortunately, through the foresight of Lou Morris, the managing director, there was a stock of standby features sufficient to keep going, without repetition, for five weeks.

Then the German invasion spread to the picture houses, and they assumed control of the Regal.

Retaining the manager, Eric Snelling, a peace time member of the KINE. Company of Showmen, and his civilian staff, they began by giving two nights a week to German films. Troops were admitted free to these shows, but civilians paid. By the end of 1941 the programme was entirely German and no civilians were admitted.

This arrangement lasted until the Liberation, with various alarms and excursions in the interval. D-Day was one of these, after which event the Germans removed to the Lyric, which was more conveniently placed in a side street and therefore not such an easy target for the Allies' Air Forces as the more imposing but isolated Regal.

Electricity Cut Off

In November of last year electricity was cut off from all theatres to conserve the dwindling resources of power. There was thus a period without film shows, but on March 1, 1945, the Germans resumed their performances at the Regal, allocating a block of 200 seats for the use of civilians.

The Last Days

During the last few days of the Occupation the Regal was utilised for a purpose which is surely unique. Officers of the German garrison were summoned there on several occasions to be addressed by the island commander, Admiral Hoeffmeyer, a fire-eating Nazi, who exhorted them to resist the British landing and to fight to the last man. Apparently none appeared anxious for the honour, and despite the eloquence of the Admiral, the officers decided to go quietly.

The passing of "Jock" Kerr, manager of the Gaumont in Guernsey, which occurred on June 3, 1944, was a great shock to all who knew him. Due directly to malnutrition, his health gradually gave way, and after a short period in hospital, he died at the age of 61.

After D-Day

Shortly after D-Day the Gaumont closed down for the remainder of the Occupation. The Germans had always insisted on a varying proportion of their films being shown there, and half the house was reserved for their troops.

The North Cinema was unfortunate in that its proprietor, Deputy Chas. Cross, was among those residents who were shipped away to internment camps in Germany for no other crime than having been born British. After his departure the Germans compelled Eric Snelling to supervise and manage this house in addition to the Regal and the Lyric.

Throughout the Occupation, amateur theatrical companies were popular with the islanders, and some very creditable performances were put on. These, together with boxing shows, local variety turns, and concert parties, kept the ball rolling, and Eric Snelling succeeded in extracting the necessary permission to use his theatres for such shows when occasion arose. He thus did much to keep fellow-islanders from a complete mental "black-out" during the great ordeal.

For the last three years of the Occupation the Germans prohibited the possession of wireless sets among the civilian population. Needless to say, many still retained them. Amongst these was Snelling who, with the organist at the Regal, W. Kennedy Bott, had an all-mains set concealed in the console of his theatre's Compton organ. Thus, twice daily when the organ came up to be played, the forbidden set was displayed in full view of about 700 Germans—and not one of them saw it!

Well Behaved

On the whole, the invaders were a well-behaved audience. Seating accommodation was "zoned" by their Press Censor, who was also Entertainments Officer, and soldiers, marines, officers and bearers of special passes were all segregated like sheep in their pens.

Here some of the more destructive used their bayonets to slit the plush arm-pads and extract the rubber cushions, which they used for boot-repairing. Nearly a thousand arm-rests suffered in this way during the five years. Carpets also vanished under the iron heel of the invader.

Roy Machon, operator at the Regal, was sentenced to nine months' imprisonment in a German prison in France for making "V"-sign brooches out of shilling pieces, and after completing his sentence was confined in an internment camp in Germany.

Everyone else on the staff, from manager to attendants, has been accused on different occasions of "sabotage."

Yet, despite these drawbacks, and others which arose from the general conditions prevailing on the island, such as lack of fuel and heat for the last two winters, the show went on. The spirit of the traditional showman somehow survived.

U.S. to Set Up Theatres in Foreign Cities

"Kine." Cable from "Motion Picture Daily," New York

SEVERAL AMERICAN distributors are to expand their theatre shop windows in foreign lands, using only hand-picked top pictures both from the viewpoint of prestige and larger returns.

COLONEL FRANK CAPRA has been awarded the Army Merit of honour for the exceptional distinction of the films he produced for the Army.

NATHANIEL P. RATHVON and all RKO-Radio officers have been re-elected.

FORMER WARNER BROTHERS head, Donald Nelson, is the new President of the Society of Independent Producers in Hollywood. It is a full-time job, the key of which will be to improve the independents' position in foreign markets. The organisation is similar to the Hays Group for majors.

DAVID ROSE says that the bilateral tax agreement between U.S. and Britain will spur talent exchange because of its elimination of double taxation.

CHICAGO POLICE censors refuse approval to any "behind the scenes" gangster films. The reason is the city's sensitiveness to its gangster reputation.

CHARLES CHAPLIN (not the actor), Montreal U.A. manager, is named as U.A.'s Canadian manager succeeding the late Arthur Jeffrey.

THE TREND grows in the U.S. towards the reissue of bigger pictures because of severe raw-stock shortage which is preventing the printing of completed new product.

Kimberley: The Manager Who Helped Beginner

The funeral of Tom Kimberley, whose death was reported in last week's KINE., took place at the Southall Cemetery on Friday.

A service held in Holy Trinity Church, Southall, was attended by relatves, members of the civic and educational authorities, representatives of the Trade and National Screen Services.

Kimberley managed the Perivale branch of N.S.S.

In addition to assisting his brother, Paul, in his business, Tom Kimberley served as a co-opted member of the Southall Town Council. Serving on the Juvenile Employment Committee, he helped to establish the town's youth movement.

Socially, he was a Freemason, a member of the London Grand Rank, and a former captain of the Hillingdon golf club.

NEWSREELS AND TELEVISION BY G. SANGER

Continued from Page 5

film stock control. That seems to be the clear-cut answer to that one.

B.B.C.'s Television

Before the war the B.B.C. was televising two leading newsreels, including your own. Do you think this practice is likely to be resumed when television starts again?

I IMAGINE that the B.B.C. will want to resume the televising of the newsreels. But the decision is one which involves much wider interests than our own section of the industry, and we shall obviously be guided by the reactions of the exhibitors and our renters, as we were before.

Do you regard television as an eventual competitor to the newsreel business?

Television of actualities will be regarded, I think, as its most important function after the war.

But, of course, anybody who wants to see the television of the Derby will have to be looking-in at 3 o'clock in the afternoon of the first Wednesday in June.

It would thus seem that television and the newsreel do not conflict.

However, for those who miss this transmission, the B.B.C. will want to televise a "recorded" transmission, as they do on the present sound broadcast. This record can only be made on film. Therefore the B.B.C. will want a film version of the race.

If the B.B.C. comes to us for this film version of the race, I see no reason why we should not be complementary to one another, instead of competitors.

But, as I have just said, the matter concerns other people besides ourselves.

CHURCH WANTS FILM INDUSTRY TO HELP IN "CONVERSION" WITH SUITABLE FILMS

Special Report asks for Kinema Co-operation as Church prepares publicity campaign

THE Church of England wants headquarters in Wardour Street, to produce and advise on the production of religious films to evangelise the nation. This is stated in a report, "Towards the Conversion of England," published this week by the Church Assembly. It calls for a great effort on behalf of the Church to propagate its doctrine, and suggests the extensive commercial use of films, radio, stage, literature, Press and modern advertising.

Briefly, the document, which consists of 172 pages, says this about the kinema:—

There does not exist one technically satisfactory religious film.

The Church should occupy a place in Wardour Street.

Good films make money—the Church could tell its story in professionally made films.

The greatest films are the cheapest—if technically efficient.

The Church should offer the film industry themes and co-operate with script writers and directors.

Religious Film Society films are poor because they give the impression that Christianity is something belonging to the past.

The report states that "there does not exist one technically satisfactory religious film which is the work of the Church."

It refers to commercially produced religious films, such as "Green Pastures," but comments that none appeared on the screen with any **evangelistic intention.**

The Church had made no effective effort to use this most powerful agency to evangelise the nation, even taking into consideration the work of religious film societies.

Yet, the report adds, against some 5,000,000 attendances at church each week, there is a weekly attendance of some 40,000,000 at the kinemas. The "disparity" is greater among youth.

The kinema is regarded by a number of people as the most powerful medium for conveying ideas and elevating—or debasing, the report warns—both thought and conduct.

Films and Church "Alike"

"If we exclude the word 'debasing,'" it continues, "the achievement of the kinema is not an inaccurate description of the purpose of the Church."

It goes on to criticise the lack of support given by the Church to the religious film societies. Good work could be done with sub-standard equipment: but the type of film at present available did not touch the subject of evangelism.

These films: (a) gave the impression that Christianity is something belonging in the past, and (b) the films are amateurish—produced for parish halls and not for commercial kinemas "where non-worshippers congregate."

The report appeals for the Church to go into film production on a commercial basis. The argument that the Church had not the finance to compete with big film companies was false—good films make profit, and the greatest and lasting films are the cheapest.

Wardour Street H.Q.

"The Church should occupy a central place in Wardour Street, as it does in Broadcasting House," states the writer.

Supporting the statement about production policy, the report recalls that "The Song of Bernadette" was a costly production, bringing "immense" profit. Several million adults had paid to see it, proof that the public was prepared to see this kind of film.

"The Church has a story to tell which can be told in innumerable films better, professionally, than 'Bernadette' and be just as remunerative," it comments.

Supporting the argument about "cheap" films being the "greatest," the report refers to "Carnet de Bal." It says that a film which is technically and professionally good will always make money.

The best policy may be for the Church to be in the film world, suggesting themes and offering stories. There was evidence that Wardour Street would welcome such a development. People wanted good religious films.

The trouble with current production, it comments, is that there is no one in the industry to suggest the right themes or to give theological guidance to script writers and directors.

Powell's "Tale" Poor

A recent example of a "brilliant producer" being given a poor story, it says, was "A Canterbury Tale."

A committee of experts should be set up, composed of professional artists and directors. The committee would advise the Church "how to carry its message through the art of the film."

A final note comments that documentary films are well fitted for evangelistic work.

The report goes on to comment on the possible uses of the stage, radio, the Press and literature.

Johnnie Quin, treasurer of the Northern Ireland branch of the C.E.A. since its inception, has resigned the managership of the Gaiety, Belfast, a post which he has held for over 20 years. Before he resigned he was presented with a cheque by the directors. He also received a presentation from the staff. He has been appointed manager of the Lyceum, Belfast, one of the Curran Circut.

"Way to the Stars"

Rosamund John in THE WAY TO THE STARS, United Artists release, Two Cities' production now at the London Pavilion

SCRIPT WRITER WINS COURT CASE —DAMAGES AGAINST PRODUCER

James Williams, script writer, of Reading Road, Henley-on-Thames, claimed damages in the King's Bench Division on Tuesday for breach of contract in connection with the writing of a script for Conqueror Films.

B. L. A. O'Malley, for Mr. Williams, said that Paul Soskin, director and producer for the defendant company, contracted that Williams should write a treatment script based on Howard Spring's novel, "Fame is the Spur," for £1,500. There was a tentative arrangement that the script should be completed in six weeks, but Mr. Soskin was keen on the quality of the script.

Towards the end of October, 1943, Mr. Williams delivered 40 pages of script, but in November Mr. Soskin repudiated the contract, saying that, owing to the lapse of time, he considered that Mr. Williams had broken his contract.

The defendants denied the allegation of breach, and counter-claimed for the repayment of £500 which Mr. Soskin said he had paid to Mr. Williams in instalments while he was writing the script.

Aiken Watson, representing the defendants, submitted that time was the essence of the contract.

Giving judgment, Lord Justice du Parcq said Mr. Williams agreed to deliver a complete treatment script within six weeks or as soon as possible. But he got on slowly. He had said he found "Fame is the Spur" a novel with unexpected difficulties from a film point of view.

His lordship said it was not easy to put a term to the contract.

He did not think it was intended that the script should be delivered in six weeks, and that "as soon as possible" meant within a reasonable time, having regard to the circumstances.

Judgment was given to Williams for £525 damages and costs. The counter-claim was dismissed.

Birmingham Reverts to Longer Hours

On and after Monday next, Birmingham kinemas will revert to their pre-war closing hours so far as week-days are concerned, and will temporarily have the benefit of the extended Sunday hours granted early in the war.

That was the announcement made by J. S. H. Patridge (chairman) at last Monday's meeting of the Birmingham Public Entertainments Committee of the Justices.

Having considered the question of the closing hours of public entertainments in the city, the committee decided that on and from Monday next the Emergency Restrictions affecting opening hours of kinemas, music-halls, theatres and public dance halls would be withdrawn.

Accordingly, from that date all those places would be subject only to the normal (peace time) closing hours provided by the licences. The special opening time of 10 a.m. would remain for the present. War time Sunday hours for kinemas from 3 p.m. to 9 p.m. will also be continued.

This, however, would be subject to further consideration before and at the annual theatre sessions next October. The new times of public entertainment in the city would, therefore, be: Week-days, kinemas and music-halls, 10 a.m. to 11 p.m.; theatres, 10 a.m. to 11.30 p.m.; and dance halls, 10 a.m. to midnight.

Simultaneously with this decision later transport comes into operation in Birmingham.

Miss Sadie Butler, who has been on the staff of the Gaiety, Belfast, and was leader of the archestra for some years, has resigned and is carrying out B.B.C. contracts. She received a present from the staff.

PREPARING FOR "FIFTH CHAIR'S" RELEASE

UNITED ARTISTS, by arrangement with the KINE., is launching a nation-wide managers' exploitation contest for the release of "The Fifth Chair," to be conducted under the auspices of the KINE.'s showmanship department.

The competition will not only give showmen throughout the country a grand opportunity to show their skill and ingenuity, but is likely to prove a big incentive to managers to set new standards in exploitation.

The prize money, as already announced, will amount to about £150, divided between a first prize of 50 guineas, a second prize of 25 guineas, a third prize of 15 guineas and ten consolation awards of five guineas each.

The seven weeks' run of the picture at the London Pavilion, playing to capacity and breaking weekly records throughout the period, is proof of the immense possibilities which the film offers, and which managers will certainly seize.

Competitors should send photographs of displays, stunts, copies of Press advertising and editorials and all other data, on which the effectiveness of their exploitation may be judged, to the KINE. offices.

Entries will be judged by a committee consisting of the "Showman" of the KINE., David H. Coplan, managing director, United Artists, and Ben Henry, representing Producer Jack H. Skirball.

The great comedy team of Fred Allen, Jack Benny, William Bendix, Don Ameche, Victor Moore, Rudy Vallee, Binnie Barnes, Robert Benchley, Jerry Colonna in "the fuuniest murder mystery in 100 years," is a challenge to British showmanship which both U.A. and the KINE. are confident will be magnificently met.

These were the regular queues at the London Pavilion during the run of United Artists' THE FIFTH CHAIR. U.A., in association with the "Kine," offers £150 in prizes for its exploitation

VETERANS RETURN IN "MARCH OF TIME"

High-ranking American officers and at least one British Lieutenant-Colonel attended the preview of the latest issue of "March of Time," "The Returning Veteran."

The film gives a glimpse of machinery now being created by the U.S. for the reabsorption of returning soldiers and the efforts being made to cope with difficult cases.

With so vast a problem as its subject, it is not surprising that the impression left by the picture is of generalisation rather than concrete propositions.

Hints are given of the efforts of unscrupulous political minorities to foment discontent among the returned veterans, and other scenes show how physically and mentally handicapped men are rehabilitated.

Details: Issue No. 11, tenth year. 1,482 ft., running time 17 minutes. Cert. A, release date June 25.

IRISH CLERICS WANT TO CO-OPERATE

The General Assembly of the Irish Presbyterian Church has, at its annual gathering, decided to follow a policy of co-operation with the Trade. It accepted the report of its Social Welfare Committee.

The report stated: "The use of films by the Church was discussed and it was decided that, as there could be no questioning the power and influence of films, they should be used to the full in the cause of morality and religion, and recommends that, whenever it becomes possible, projectors with sound apparatus be bought and made available to every congregation.

"A film library should be built up, and use made of such libraries as are in existence. The Church should also seek to persuade the Trade to show a large proportion of films with high moral ideals clearly portrayed, and a fair proportion with a distinctively religious point of view.

"When church halls are being built, provision should be made for full equipment for presenting film programmes in the building."

Eire May Have Newsreels Again

Will Eire see the newsreels of the horror camps at Belsen, Buchenwald and Dachau? The films are to be submitted to the Eire censor at an early date. A problem which is to be discussed by the Eire Trade, both renters and exhibitors, is whether the newsreels are to be restored to Eire kinemas.

Early in the war the newsreels were withdrawn owing to many cuts and also to save about 2,000,000 feet of film each year.

Edinburgh Midnight Show

The Edinburgh Playhouse gave "Can't Help Singing" a midnight première, previous to a week's run in the same kinema.

RKO-Radio's Sam Goldwyn production, PRINCESS AND THE PIRATE, is now at Leicester Square. It stars Bob Hope

Moscow Kinemas as Cultural Centres

IN the U.S.S.R. the kinema is not merely a picture theatre: it is also a cultural centre.

Managers compete to give the best service for their patrons. They arrange concerts and lectures, invite scientists and war heroes to give short introductory talks before the programme starts.

The largest kinema in Moscow is the Udarnik. Some 350,000 patrons visit it every month. The Rodina, built just before the war, serves 6,000 people a day; performances run in two halls simultaneously.

Champion Showman

The Metropole is considered the best in the city. Its manager, Vasili Ivanov, has for ten years held the Challenge Red Banner awarded by the chief administration of kinema houses and the regional committee of the Cinema Photo Workers' Union.

All Soviet kinemas reserve the best seats for war invalids. The Metropole has its own box-offices at all the big Moscow factories.

Children's Kinemas

During the war Moscow children acquired three new kinemas all to themselves—the "Pobeda," the "Young Spectator" and the "October." These kinemas have libraries and games rooms, and studios where young patrons can learn singing, dancing and reciting. Before the show, circus artists, puppets or young amateur artists give turns in the foyer.

Moscow children's kinemas accommodate over 10,000 boys and girls a day.

AIR RAID DAMAGE IN MIDDLESEX

Four Kinemas Out of Action

Four kinemas out of the 120 theatres licensed by the Middlesex County Council were put out of action by air raids.

One, the Plaza, Hornsey, was severely damaged in 1940 and has since been demolished.

The first theatre to be damaged in the area was the Alcazar, Edmonton. It had since suffered from blast and will probably have to be entirely rebuilt.

The stage of the Willesden Hippodrome was badly damaged during a period when it was presenting variety.

A flying bomb partly destroyed the roof of the Wembley Hall Cinema in July, 1944. Although the licensee has been able to obtain permission to carry out the work of restoring the roof at the entrance and stage ends of the building, a portion of the auditorium is still uncovered, and it is impossible to reopen the theatre.

A number of kinemas in the area suffered minor damage, according to a report of the Middlesex Entertainments Committee, but all are now functioning, although some have had to be closed for varying periods up to a fortnight in length.

MARGARET LOCKWOOD
VIC OLIVER
in

"I'LL BE YOUR SWEETHEART"

with
PETER GRAVES . MOORE MARRIOTT
FREDERICK BURTWELL . MAUDIE EDWARDS
and introducing
MICHAEL RENNIE

Associate Producer:
LOUIS LEVY

Directed by:
VAL GUEST

Executive Producer:
MAURICE OSTRER

A GAINSBOROUGH PICTURE

GFD

TRADE SHOW: LEICESTER SQUARE THEATRE
TOMORROW, FRIDAY, JUNE 22, at 10.30
RELEASED JULY 30
Distributed by GENERAL FILM DISTRIBUTORS LTD., 127-133 Wardour Street, W

COLUMBIA PICTURES

PRESENTS

CHESTER MORRIS · VICTOR McLAGLEN

THE SCREEN'S NEWEST FIGHTING TEAM BRINGS YOU THRILL AFTER THRILL!

MEN OF THE DEEP

JEAN ROGERS · VEDA ANN BORG · ROBERT WILLIAMS

Original Screen Play by Edward T. Lowe
Produced by ALEXIS THURN-TAXIS
Directed by DEL LORD

"CAREFREE POPULAR ENTERTAINMENT"
that's how the "Cinema" describes it—
and that's exactly what the public need most NOW!

B. & S. (Roscommon) Winding Up: One of Series

WHEN L. Wynn-Evans presented a petition at Birkenhead County Court on June 13 for the winding up of B. and S. Cinemas (Roscommon), Ltd., he said said this was one of a series of about a dozen companies in what were supposed to be watertight compartments.

The petition was presented for two purposes: (1) To draw the attention of other persons, such as the creditors of the other eleven companies, to the possibility that they might find themselves in a similar position to the petitioner in regard to this company, and (2) in the remote hope that it might be found, on inquiry, that the twelve companies were not so watertight as this particular company hoped it would be.

For the petitioning creditor, Hyman Emanuel Radam, film exhibitor, of Woolton Hill Road, Liverpool, Mr. Wynn-Evans said the registered office of the company was the Hippodrome, Ellesmere Port. The nominal capital of B. and S. (Roscommon), Ltd., was £100 in £1 shares, fully paid. The objects of the company were to carry on the business of proprietors or managers of kinematograph shows and other purposes as set forth in the memorandum of association.

In March last the petitioner's solicitors issued a writ against the debtor company for £267 16s. The company's solicitors replied they had no assets and that there was no point in entering an appearance or defending the action. Judgment was given for the above-mentioned sum. Notification had been given to the company's solicitors but there had been no response. It was petitioned that the company was unable to pay its debts. There was no other appearance in court apart from the petitioning creditor, and the judge granted application for the winding up of the company.

B. and S. Cinemas (Roscommon), Ltd., operated the Roscommon kinema, Roscommon Street, which became a casualty in the heavy air raids on Liverpool. The company acquired the kinema from Mr. Radam.

MORTGAGES AND CHARGES

Oakhill Picture House, Ltd., 1-3, Stanley Street, Liverpool, 1.—Mortgage on Oakhill Picture House, Mill Lane, West Derby, Liverpool, dated April 28, 1945. National Provincial Bank, Ltd.

HOLLINWOOD CINEMA CO., LTD.

Queen's Cinema,
Hudson Street, Hollinwood.
Telephone: Failsworth 1949.

NOTICE to all connected with the Kinema Trade.

All accounts, invoices and correspondence should be directed to the registered office of the Company, as stated above.

HAROLD SMITH,
Managing Director.

Scene from SON OF LASSIE, forthcoming M-G-M production, featuring Peter Lawford and June Lockhart

FILMS AND CHILD CRIME: GLASGOW AUTHORITIES FAVOUR INQUIRY

DISCUSSING the proposed Commission on Juvenile Delinquency and its relation to kinema going, as suggested by the Glasgow Corporation with Glasgow managements this week, I find them entirely in favour of a thorough investigation of the position, states a KINE. correspondent.

Indeed, the first suggestions for such an investigation came from the kinema Trade itself, so that it could be freed once and for all from this accusation which, though vague, has been dangerously persistent.

Managers are definite that they would like to know where they stand in so far as juveniles are concerned, and look for a lead to a really authoritative investigation.

Speaking on the point this week, George Singleton, who has been active in this connection, stressed that a really authoritative Commission prepared to investigate impartially and honestly the effect, if any, which kinema attendance has on juvenile delinquency, would have the fullest support of the Industry, which he believed would readily put its recommendations in operation.

But he insists the Commission must be both authoritative and representative.

It must have competent educationalists, psychologists, legal and Trade men to give evidence, which should seek to establish that certain aspects of programmes had certain effects.

Mr. Singleton hoped any suggestion that action could, or should, be taken on the personal opinion of any bigoted or biassed viewpoint should, on the other hand, be ignored.

If it were established clearly that certain phases of kinema programmes did in fact exercise a detrimental effect, proper action would be taken to correct the situation. There was not the slightest intention among the Trade of being in any way anti-social.

KINEMA SHARES: TONE IS FIRM BUT QUIET

THE tone of the kinema share market was a trifle better during the past week, bu business was still on a very small scale.

It is evident that big and small buyers alike are standing by until the election is out of the way.

African Theatres recovered 1s. 3d. at 71s. 3d., British Lion rose a further 3d. to 13s. 3d., while G.B. "A" ord. were 4½d. up at 10s. 1½d.

P.C.T. Construction 7 per cent. pref. gained 3d. at 27s. 1½d. But the "A" and "B" prefs. of P.C.T. declined a few pence.

There was a little fresh interest in Twentieth Century issues, the 5s. ordinary rising from 3s. 9d. to 4s., and the 6 per cent. pref. from 7s. 6d. to 8s.

Odeon were a trifle dull among the big groups. Odeon 5s. ordinary lost 1s. at 39s.

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	71/3	+ 1/3
Assoc.Brit.Pic.Corp.5/-Ord.	19/9	+ -/9
,, 6% Pref.	26/-	—
,, 4½% Debs. ..	£105½xd	—
A.P.P.H. Ord.	27/6	—
Brit. & Dom. Films (12/-)	21/3	+ -/3
Brit.Lion7½%Pref. 10/-	13/3	+ -/3
Capital Prov. News 5/-	5/1½	—
Cine. Television Dfd.(6d.)	9/6	—
Dufay-Chromex 5/- Ord.	3/10½	+ -/1½
Gaumont-British Ord. 10/-	19/9	—
,, "A" Ord. (5/-) ..	10/1½	+ -/4½
,, 5½% 1st Pref. ..	23/-	—
,, 4½% Debs. ..	£103¾	— 5/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£103½	— 5/-
Kinemas (5/-) Ord. ..	8/9	—
Mde. Tussaud 1/- Def. ..	3/8	+ -/3
,, £1 Prefd. Ord. ..	22/6	—
Moss Empires £1 Ord. ..	40/6	—
,, £1 Cum. Pref. ..	23/7½	—
Odeon 5/- Ord.	39/-	— 1/-
,, 6% Pref.	26/-xd	—
,, 5% Debs.	£103½xd.	—
C.T. 10% Cum. Pref. ..	35/-xd.	—
,, 7½% "A" Pref. £1	31/-	-/3
,, 7½% "B" Pref. ..	30/-	-/6
,, Const. 7% Pref. ..	27/1½	-/3
Scophony (5/-)	5/7½	-/1½
Sound City (Films) 6% Pref.	15/7½	—
Stoll Th. Corp.	16/9	-/6
Twentieth Cent. Ord. (5/-)	4/-	3
,, 6% Pref. (10/-) ..	8/-	6
Union Cinemas 1st Pref.	22/-	-
,, 2nd Pref.	22/-	-

£1 shares unless otherwise stated.

NEW PRIVATE COMPANIES

Ashford Amusements, Ltd.—Registered May 31. Capital, £300 in 300 shares of £1 each. Kinema proprietors, etc. The directors are Joseph T. Fagg, 23, East Hill, Ashford, Kent, haulage contractor; Wilfred E. Gower, 346, Hythe Road, Ashford, Kent, clerk. Secretary: W. E. Gower.

Eastern Cinemas, Ltd.—Registered in Dublin June 1. Capital, £40,000 in 20,000 6 per cent. cumulative preference and 20,000 ordinary shares of £1 Kinema proprietors, etc. The first directors are Donald O'Hagan, Court House, Square, Dundalk, Co. Louth; Bernard J MacGuinness, 30, Jocelyn Street, Dundalk, Co. Louth; Brain E. MacGuinness, Farndrag House, Dundalk; James Quinn, Imperial Hotel, Dundalk; Eileen O'Hagan, Mountain View, Blackrock, Co. Cork; Hubert McNally, Addison Lodge, Glasnevin, Dublin.

Michael H. Goldman Film Productions, Ltd.—Registered June 1. Capital, £3,000 in 3,000 shares of £1 each. Film producers, etc. The directors are Michael H. Goodman, 46, Rodney Court, Maida Vale, W.9, film producer; Joseph G. Frankel, 43, Stafford Court, Kensington, W.8, meat salesman. Registered office: 101, Wardour Street, W.1.

T. and A. Cinemas, Ltd.—Registered in Edinburgh June 6. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The subscribers are William Thomson, 396, Shields Road, Pollokshields, Glasgow, kinema manager; John J. Aitken, Tongland, Kirkcudbright, engineer. Secretary: W. Thomson. Registered office: The Maxwell Hall, Portwilliam, Wigtonshire.

Carrick Picture House (Glasgow), Ltd.—Registered in Edinburgh June 4. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors, etc. The directors are Henry Maitles and Stanley R. Maitles, 321, Albert Drive, Glasgow, kinema proprietors. Registered office: 65, West Regent Street, Glasgow, C2.

Rexart, Ltd.—Registered June 2. Capital, £500 in 500 shares of £1 each. Specialists in kinema and theatre publicity, advertising contractors, etc. The directors are Thos. G. Martin 46, Brixton Road, S.W.9; Ezra Abensur, 44, Wiltshire Road, S.W.9; Edward G. Ingmar, St. Anne, Stenwood Road, Shirley, Croydon, director of Keystudios, Ltd.; Douglas A. Bishop, 70, Bourne Vale, Hayes, Kent, director of same company; Leon Goodman (British, formerly Russian), 4, Sandringham Court, W.1, director of Leon Goodman Displays, Ltd. Registered offices: 46, Brixton Road, S.W.9.

MORTGAGES AND CHARGES

Penygroes Cinemas, Ltd., Wolverhampton.—Mortgage on Plaza Cinema, Penygroes, dated April 20, 19[illegible], to secure £5,800 and further advances (if any); and debenture of same date as further security, to above, charged on the company's undertaking and [illegible] perty. Holders: Halifax Building Society.

Ginger Rogers, Shirley Temple and Joseph Cotten in a scene from the Sedgwick production I'LL BE SEEING YOU (U.A.), reviewed in this issue

Churches Oppose Extended Sunday Hours

PORTSMOUTH CLERICS' DEPUTATION

ALTHOUGH Portsmouth kinemas have been allowed to open on Sundays at 2.30 p.m. during the war, objection is now being taken by the Ruri-decanal Conference and the Free Church Council to Sunday afternoon performances on the ground that they are likely to affect the attendance of the children at Sunday school. The subject of hours was ultimately referred back for further consideration.

Permission to open on Sunday afternoon was given by the Chief Constable under the provisions of the Emergency Powers (Defence) Act, 1939, but with the revocation of these powers, the kinemas have to revert to their pre-war hours of opening on Sundays—4.45 to 10.30 p.m.

The Portsmouth and Isle of Wight Branch of the C.E.A. pointed out to the Watch Committee, however, that these hours did not permit of the showing of two complete programmes, and the Watch Committee recommended the City Council that the hours of opening should therefore be amended to 3 to 10 p.m.

When this matter came before the monthly meeting of the City Council a deputation from the Anglican and Free Churches was received on the matter.

Rising Generation

This was headed by the Rural Dean, the Rev. E. N. Millard, who said that the Christian bodies of the city looked with some misgiving upon the proposal to extend the hours of kinema opening on Sunday afternoons from the point of view of religious education in the city. They did not wish to interfere with the liberty of adult persons who knew their own minds, but they were concerned about religious education and the effect of the proposals on the rising generation.

The Rev. E. Bernard Thompson, president of the Portsmouth Free Church Council, said that while they were perturbed at the extension of the hours, their main emphasis was definitely the safeguarding of the children. He realised that the basis of good citizenship was a good home, but where they lacked a good home they had to turn primarily to the Sunday schools. He appealed to the Council, for the sake of the children, to make some provision so that the children would not be able to go into the kinemas during the hours that the Sunday schools were open.

The Rev. Windsor Roberts, Vicar of Milton, pointed out that it was a significant fact that juvenile crime was greatest at the age of 13.

Square Deal Needed

Ald. J. H. Prince, chairman of the Watch Committee, said that the committee felt that the local branch of the C.E.A. had put forward a reasonable claim that the general public should be given a fair and square deal. Those who could not get to the first performance now had to wait a considerable time until people came out from the kinemas after seeing the first programme, and then they probably only saw one feature.

The Deputy Lord Mayor (Sir Denis Daley) said that some of the members seemed to view all kinema proprietors as double-dyed villains! All they were asking for was that they should be allowed to give the public the two full programmes for which they paid. They could always bring tears to the eyes of the multitude by talking about the children. By a referendum, the people of Portsmouth decided that Sunday opening should be permitted. Whether the Watch Committee could limit Sunday opening to adults he did not know.

Referred Back

Coun. R. Mack said the cause of child delinquency was not the kinemas but the destruction of homes by bombing, absent parents, and the multitudinous other effects made inevitable by total war.

Ald. Prince emphasised that the kinema proprietors would not get a penny piece out of the proposal but would only give the public what they paid for.

An amendment that the matter be referred back was carried.

K.R.S. WILL REVIEW TWO-DAY BOOKINGS

Progress on New Standard Reel Specification

THE K.R.S. is going to review the position regarding two- and four-day bookings. This was decided when, at last week's Council meeting, a request was received from the Premier Picture House, Congleton, for the renewal of two- and four-day booking periods. The discussion was deferred "to be discussed at a meeting more fully attended."

Other business included a progress report on B.S.I. specifications concerning the 2,000-ft. reel; the "hardy annual" of the growth of monthly accounts; and reference to discussion with the B. of T. on the raw stock position.

With regard to two- and four-day bookings, members were reminded by the secretary that they had made an agreement declining to make bookings of a four day period—only three or six days were permissible.

The Premier Picture House wanted to run "big" pictures for four days and "make up" programmes for the other two days. Six-day runs did not pay: it would benefit both sides to run films for a four-day period.

A K.R.S. member indicated that if two-day runs were allowed all over the country changeovers of programmes and differences in three- and two-day booking dates would necessitate the use of a larger number of copies of films.

The matter was deferred for full discussion, the secretary being asked to provide a list of all kinemas at present having two-day bookings, whether they are open for business all the week or on two days only.

New Reel Standard

Progress is being made in discussion with the B.S.I. on the possible adoption of a 2,000 ft. standard reel.

[A further meeting with B.S.I. officials was held yesterday.]

The new standard would, it was stated, follow the ideas at present in use in America. Majority of the members present voiced their agreement that something should be done to standardise the 2,000 ft. reel, despite the obvious cost it would entail.

It was pointed out that from the point of view of the exhibitor, now was the right time to make the change, because during the war years much-needed repairs and improvements in kinema projection boxes had not been able to be done.

One renter referred to his experiment in issuing colour films on 2,000 ft. spools. It had been proved, in spite of the trouble entailed in special cans and packing, that copies lasted considerably longer. Beginnings and ends of reels were not damaged so easily.

"But," he said, referring to the suggestion in the progress report that reels should be packed between layers of wood, "we don't want films packed like this. They will come back without the wood after only once or twice out."

Another renter referred to his success of issuing 1,600 ft. reels. It had been impossible for operators to "double-up" and subsequently beginnings and ends of reels had not suffered.

Members were told that the new standard, if adopted, would mean new equipment in inspection and storage rooms as well as new transit equipment.

Raw Stock

The chairman said he had visited B. of T. officials on the question of raw stock. Nothing was finalised.

But he had a definite statement that the period up to September 30 would be covered by a ration not less than the ration during the other parts of this year.

With regard to distribution of films in Malta and other foreign territories, the Council accepted the report of the Sub-Committee.

A member is to visit Malta to review the position of ownership and distribution there. No further contracts are to be made until the situation has been considered.

It was intimated that film rental in Malta was £2 10s. for "quite a decent theatre."

Monthly Accounts

Monthly accounts were discussed, the secretary declining as "a hardy annual" the complaint of failures on behalf of some exhibitors to settle accounts on a cash basis.

It was suggested that renters had £5,000,000 owing in rentals: that nearly two months' business with the circuits was on the books: and that 25 per cent. of annual business was on the book—all this in a strictly cash business.

Members took into consideration the excuse that shortage of staff necessitated delays in settlement on behalf of many of their best clients. The matter was deferred for review when "things are more normal."

Pooled Publicity

A proposal that the K.R.S. should start a News Distribution Service was referred to the F.I.P.C.

The Service, it was said, would be a united renters' publicity scheme for providing the lay Press with material on one sheet, instead of by a number of sheets, forwarded by individual renters.

One member said that in any case the Press threw away most of the publicity material. The idea, as an economy stunt, was five years late. Under normal conditions he would not be willing to leave his publicity to anyone else.

A cable was sent to the President of Paramount, expressing the regret of the K.R.S. at the death of John Hicks.

D

Charles Laughton in SUSPECT, a Universal production recently Trade shown by G.F.D

C.E.A. GENERAL COUNCIL

Executive Committee was "Arbitrary" in Election Policy from Sunday Opening to Entertainment Tax: Interviewing Candidates

A HINT of the C.E.A. case for a reduction in the Entertainment Tax was given at last week's meeting of the General Council which instructed the Legal, Finance and Parliamentary Committee to submit a report on the tax. Although members generally agreed to the action of the executive in switching from Sunday opening as the election policy of the Association, there was some criticism at what was regarded as the arbitrary action of the Executive Committee in acting without reference to the General Council.

The matter arose from a consideration of the minutes of the Executive Committee which had been circulated and comments were invited.

Coun. LLEW. EDWARDS drew attention to the fact that at the General Council meeting of two months ago it had been decided that the General Election campaign should be on Sunday opening, and now the Executive Committee had taken the prerogative of substituting Entertainments Tax without reference to the General Council.

W. R. FULLER (General Secretary) explained that the announcement of the General Election came overnight and action had to be taken quickly. There had been adverse reference to Sunday opening as the subject of the campaign and a definite indication that very little work would be done on this topic. Owing to great difficulty in obtaining hotel accommodation at such short notice it had been impossible to call the General Council. The Executive Committee had therefore met and had been unanimously agreed on the change of policy.

Presidential Hint

G. H. SCARBOROUGH (the President) stated that there was no reason why, when interviewing prospective candidates, the opportunity should not be taken of mentioning the Sunday charity levy.

H. ELTON remarked that there was not unanimity of opinion among the members in regard to the campaign on Sunday opening, but the question was whether it could not be launched with Entertainments Tax at the General Election.

J. J. MCCRACKEN was very glad the Executive Committee had come to its senses and adopted something other than Sunday opening. In respect of the charity levy, everyone would support that, and there were other paramount forms of taxation which could be added to it for the General Election.

Coun. H. S. GENT moved:—

"In order that the Association shall be in a position to approach the Chancellor of the Exchequer at the appropriate time on the question of relief in Entertainments Tax, a special committee shall be set up to go fully into this form of taxation and prepare a plan of campaign, and that report of progress shall be submitted to the General Council from time to time so that the members shall be conversant with any progress being made."

Varying Opinions

Coun. GENT put forward this resolution, he said, in some trepidation by virtue of the fact that there was already in existence an Entertainments Tax Committee, but unfortunately nothing was ever heard until two days before the Budget what that committee was doing. There were divergent views in the Association as to the incidence of Entertainments Tax.

Some thought it should be established on the basis of percentage and on looking through this tax as it existed at the present time it could be seen that it varied on turnover from 10.7 per cent. to 47 per cent., which was a very big drain on the resources of the Industry.

The man in the street, when he bought his ticket, had no idea of the amount which went in taxation and merely thought the Industry was doing well.

An Early Start

In moving this resolution he hoped to make a beginning without waiting for March next year, so that if the national expenditure showed a decrease the exhibitors would be in a position to approach the Chancellor of the Exchequer with a cut-and-dried policy instead of, as in the past, representatives suddenly being sent for the Chancellor and everything being done hush, hush, until the Budget had been announced. It was desirable that all should know what the Entertainments Tax Committee had in mind.

D. C. WALLS seconded the resolution and agreed with the adoption of a percentage tax which would, he said, save much difficulty when there was a change of taxation.

Percentage Taboo

J. POLLARD, as a member of the previous Entertainments Tax Committee, was sorry Coun. Gent was not aware of all that had been done, and whatever was done in the future would still have to be done in a private and confidential manner. No Chancellor would take the Association into its confidence and then find reports in the lay and Trade Press of what was happening before the Budget Day. He stated that the members would not like a percentage tax.

H. HOPKINS thought it was hardly a compliment to the present committee to ask for a special one over their heads. There was, however, special urgency in this, and he was entirely in agreement with the idea as it was not desirable to sit down until the interim Budget came along. A policy should be prepared and members be made aware of what was being considered.

Third Committee Unnecessary

The GENERAL SECRETARY stated that Entertainments Tax was looked after by the Legal, Finance and Parliamentary and General Purposes Committees, and in view of the fact that the General Council received these reports it was peculiar they should state they did not know what was being done.

All this proposed committee would do, he declared, would be to create a third committee composed of members, probably not members of the other two committees and therefore not conversant with the subject, which would have to report back to the other two committees unless the work were taken from them entirely.

No Entertainments Tax Committee, Mr. FULLER added, could commit itself to say what it had in mind to do as it would always be a last minute calculation which had relation to state of business being done at the time. If, for instance, anything like a slump set in there would be a demand for a sweeping reduction a good chance of getting it.

E.T. as Purchase Tax

J. J. MCCRACKEN agreed that continuity was much better than changing about, and he also wished the choice hope that the committee would not consider for one moment putting forward a percentage basis in place of present system, which had a psychological effect with the people, who considered shown that they themselves were paying the tax and not the Industry. They would therefore be interested and representations were made to election candidates it could be put forward that it was a very high rate of purchase tax.

Coun. GENT asked if amendment to his resolution would be accepted:—

"That the Legal, Finance and Parliamentary Committee submit a report to the General Council on Entertainments Tax."

The amendment was agreed.

G.C. Approves the Joint Committee Procedure on Bars

THE new procedure to be followed at meetings of the Joint Committee of the C.E.A. and K.R.S. was adopted at Wednesday's meeting of the General Council which was assured that the report appreciated the unanimous conclusions of the committee.

The procedure recommended is as follows: —

1.—The various parties concerned over a bar in dispute get together at an interview and see if they can settle the matter by negotiation between themselves.

2.—If the parties fail to agree, the C.E.A. branch deals with the matter, notifying all parties affected to attend

3.—The C.E.A. branch makes its recommendation, which comes before the Joint Commitee of the C.E.A. and K.R.S. The parties attend and argue their case and the Joint Committee gives its decision.

4.—If either party does not accept the decision he may appeal to the Appeals Board. This consists of three members. Each party to the dispute has the right to nominate one member each and the two members so nominated will agree upon an umpire. In the event of failure to agree upon an umpire, he will be nominated by the Joint Committee of the C.E.A. and K.R.S. from within the Trade. The decision of the Appeals Board is final, all parties having agreed to accept it and the K.R.S. having agreed to implement it.

In all cases all decisions come to will be reported to the K.R.S.

5.—Any member dissatisfied with the decision reached prior to the case coming before the Joint Committee also may appeal to the Joint Committee with a right to a subsequent appeal.

The C.E.A. committee members reported a suggestion that this matter should now be referred to the branches of the C.E.A., but pointed out that if there is further delay, particularly if it were to lead to non-acceptance by the C.E.A. of what its representatives have agreed to, subject to confirmation by the General Council, it will put the C.E.A. in an extremely invidious position which might be detrimental to it in any further negotiations which arise.

The committee therefore asked for confirmation of its action, which was in accordance with the resolution of the General Council, as soon as possible, so that the remaining bars may be dealt with immediately and in order that the Joint Committee may be free to get on with other topics which are awaiting discussion.

When the report of the Joint Committee of the C.E.A. and K.R.S. was presented. W. R. FULLER (the General Secretary) said that care had been taken to ascertain that there was no member of the committee who did not agree with this report and Commander Jarratt was asked if he thought this a correct interpretation of the agreement reached at the last meeting with his board. He agreed that it was, but to make doubly sure he would consult Mr. Milder and telephone back any comments.

A. JARRATT

In the telephone conversation, Cdr. Jarratt had stated that they concurred with the report, but wished two points, which might be termed working directions not conditions, to be put on record.

The first point referred to paragraph D, item 1. Here it should be recorded that the amount of time permitted for these negotiations should not exceed one month.

The second point was they wished it to be clearly understood that merely because the Joint Committee had given a decision as to what was a bar that decision did not of necessity last for all time, and that either party to a bar could at any future time lodge an appeal according to the procedure set out.

Coun. L. G. HILL commenced to protest that again A.B.C. had inserted conditions and wanted it put on record that that they had the right to appeal . . . but was interrupted by calls of "No, no."

T. E. MERRELLS stated the two items were perfectly fair and reasonable.

B. T. DAVIS was not prepared to accept the report without protest. He was not criticising these proposals, which he thought were an improvement on the previous procedure, but he could not imagine what would have been said if a private individual, who had gone to the Joint Committee and had a decision made against him, had said "I am sorry, I must go back to see what my colleagues think," which had been the method alopted by A.B.C.

The report was adopted.

C.E.A. GENERAL COUNCIL

Exhibitors Debate Cheap Admission Rates—C.E.A. Against Cut Prices at Matinees—West End of London Not Representative

THE anxiety of exhibitors concerning the introduction of cheap admission prices was displayed at last week's meeting of the General Council. It was, however, pointed out that the information at the disposal of the Association was incomplete because the majority of branches had not replied to the Head Office request for information.

H. HOPKINS, as he had raised this point, could not see that there was any need for a dispensation in regard to the West End of London. It was definitely against the policy of the Association to cut prices of matinées, and there was the danger that when business was on the down grade the temptation was there for others to follow.

Renter Culprits

To him it was a bad point that most of the people who carried on the cheap policy were either renter owners or controlled by them.

He thought it would be found that if the branches had not replied it was because there was laxity in those areas. At one time in Leeds it had reached such a pitch that one could go into the finest kinema before 4 or 5 o'clock for 6d.

With these renter-controlled theatres what money was got out of this practice would be lost if the other customers emulated it. He suggested they could, without being accused of telling the renters how to sell their pictures, courteously approach and ask those members that this practice be stopped.

W. CARR stated that the view in his branch had been that it was simply a matter for the West End of London, and had just been passed over.

—or Independents?

S. K. LEWIS said that his company had nothing in the West End of London, but he thought it would be as well if Mr. Hopkins would add to his resolution "independents," because his experience was that there were at least seven independents throughout the country who were doing this.

Coun. H. P. E. MEARS asked if there were such a thing as a cheap price in London? His opinion was that if the little fellows went to the West End to tell kinemas what they would do they would be told to go home and mind their own business.

Ald. G. W. A. WRIGHT, on behalf of the Hants and East Dorset branch, promised loyal support of the Association's policy.

C. A. MATHERS said there was a big London membership outside the West End of London, and he had not heard one complaint of unfair competition in London.

Minimum Advocated

J. POLLARD, although feeling that London was a law unto itself, thought the day was not far distant when, unless this problem were properly tackled, there would be a resumption of the practice of the old days when there was the so-called admission by jam-jars. He thought the trouble could be overcome by a minimum charge of admission, arranged with the renters, and the matter should be tackled on these lines throughout the provinces.

C. G. BERNSTEIN did not agree with this idea of a minimum charge which the renters could not support without a specific condition on the contract. The West End of London was different from the rest of the London branch, inasmuch as they had specialised audiences, and this business could not be controlled. The suburban theatres were not running cheap matinées. If it were thought to be unfair, those exhibitors concerned should be asked to fall in with the policy or to give their opinion.

Provincial Problems

C. H. RUSS remarked that the alleged cheap prices had gone on right through the war, and in the main the largest number of complaints emanated from independents in the country. No replies had been received from Birmingham or North Staffs, who had members who would not fall into line and nothing could be done with them.

H. ELTON hoped it would not be forgotten that there were two ways of making something cheap: by reducing prices below that of other competitors, or by maintaining the same price but giving much more for that price.

Independents' Reprisals

There were, he said, many different situations in which exhibitors found themselves when competing with big circuits or powerful independents where these two latter could give larger, better and more expensive films than the small independent, who had to use other means of tempting his patrons into his house. It was deplorable to find West End prices reduced below that being charged in the provinces for films shown many months later.

C. P. METCALFE knew of cases where, in addition to the picture programme, variety artistes were engaged, and in a way some of the children's clubs being inaugurated were bringing their own competition. It seemed to be getting back to the stage when children were given oranges to encourage them to go to the Saturday matinées.

Coun. H. SIMPSON moved, Ald. G. W. A. WRIGHT seconded, and it was agreed:

"That this matter be referred to the General Purposes Committee for discussion, so that the views of the branches might be ascertained."

Merle Oberon in Universal's NIGHT IN PARADISE a G.F.D. offering

Monopoly Report Arrangements Criticised

GENERAL SECRETARY'S ASSURANCE

CRITICISM of the manner in which the meetings with the President of the Board of Trade on the Monopoly Report had been arranged was answered by the General Secretary at last week's meeting of the General Council. He explained that the incidence of the VE-Days and the early departure of J. Arthur Rank for the States necessitated the rush arrangements complained of.

The report, which has already appeared in the KINE., of the officers on the meetings with the President of the Board of Trade in connection with the Monopoly Report was presented.

COUN. H. P. E. MEARS said he was aware of the manner in which these meetings were brought about, but he was sure this colleagues would view with slight alarm the methods by which this Working Party was established. When a Working Party of such importance was set up all would agree that it should be done by the General Council which, being representative of all the branches, ought to make the necessary nominations. In this case members were faced with a *fait accompli*.

The war was nearing its end and all excuses of Executive Committees and war organisations would also come to an end. It was time to get back to democratic principles and methods of making arrangements. He lodged a formal protest at the way this matter had been carried out.

W. R. FULLER (the General Secretary) pointed out that the difficulty arose from the fact that the original invitation was for a meeting prior to the last General Council, and it was competent for him, when asked, to offer the attendance of the five officers who were in a position to accept the invitation from any Cabinet Minister.

The meeting had been later arranged

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NORTHERN BRANCH PROTESTS AT RISE IN RENTALS—REISSUES CHARGED AT 40/50 PER CENT.

PROTESTS by the C.E.A. Northern Branch against the abnormal rise in film rentals were ventilated at last week's meeting of the General Council, which eventually remitted the subject to the General Purposes Committee.

W. CARR submitted the Northern Branch resolution on the matter, which he thought was self-explanatory.

The Entertainments Tax Committee had already made out a splendid case for the reduction of film rentals. It had been clearly stated how receipts were falling, and, in spite of what might be happening in the west End, there was definite knowledge in the Northern branch that many members' receipts were falling every week. It was time to get these abnormal film rentals reduced so that when business did return to normal there would be something left for the exhibitor. The average exhibitor was the one who was suffering and who would continue to suffer.

Weak Fools

There were at present reissues put out at 40/50 per cent. Anyone could say that the man who paid this was a fool, but he was not strong enough to resist the system behind the renters alone and the help of the General Council was sought.

Let's Pick and Choose

He suggested that exhibitors could be gingered up not to think it necessary to have every film that came along; they might also revert to the system obtaining some years ago when an official view of the value of a film was sent out from head office with very good results. It was high time the Association protected its members against the abnormal rentals of to-day, and he hoped the General Council would give consideration to this being done. He therefore moved:—

"That this, the Northern Branch, is gravely concerned with the rising cost of film hire and its relation to post-war problems, and urges the General Council to seek the reaction on the question from all branches throughout the country so that the position can be thoroughly examined."

J. C. WHITAKER thought one of the best suggestions would be to take a break figure and sliding scale.

The PRESIDENT (G. H. Scarborough) said there would not be unanimity on that point.

Reactions Required

F. W. MORRISON seconded the resolution and suggested a questionnaire should be issued to get an idea of what effect abnormal film rentals were having in view of lower patronage, maintenance costs, etc. Trade papers had said that the Northern Branch was anxious the matter should go to the Board of Trade. They wanted nothing of the sort. They could look after themselves, but it would be a good thing to get the reactions of the branches.

LLEW. EDWARDS said the resolution had far better go to one of the committees.

Coun. MEARS remarked that the delegates could take it back to the branches and bring back to the General Council their views.

W. BERRIMAN supported Mr. Edwards and was of the opinion that the matter should be remitted to the General Purposes Committee.

Mr. CARR stated he was willing for this procedure to be followed.

It was agreed that the matter be referred to the General Purposes Committee.

Cardiff Watch Committee has transferred the licence of the Central kinema. The Hayes to Arthur Haydn Cosker.

THRILL OF A ROMANCE, future M-G-M offering with Van Johnson and Esther Williams

FILM STOCK SITUATION "STILL STICKY"

Excessive Consumption By Services

According to a report presented to the General Council the C.E.A. officers invited a meeting of all the various interested sections of the Trade, and of individuals who could be helpful to go into the film stock question.

From the very useful information which emerged at that meeting the report stated it was obvious that there is excessive consumption of film stock by the Services.

Opportunity was taken to send a deputation from that meeting to the Board of Trade the same afternoon, where a meeting was held which lasted 2½ hours. All who attended came away satisfied that that meeting had served a very useful purpose.

While the subject was still sticky it had at least improved from a situation where from lack of concentrated action the only thing that seemed to be happening was a deteriorating drift. Some amelioration has come about as a Belgian factory is now producing film stock, but it is still too early to estimate how soon any such amelioration can be translated into more film stock for the entertainment section of the film Trade.

MONOPOLY REPORT PROCEDURE

Continued from page 15

for the Wednesday afternoon following the General Council, which itself had been cancelled because that was one of the VE-Days and the meeting for the afternoon had been postponed to Friday. Whatever deputation had been sent to the first meeting it was that meeting's function to appoint the Working Party which was a sub-committee of the main body. The arrangements had to be completed as, in order that Mr. Rank, who was leaving for America in two or three days, could be present the Working Party had to be held the day before he left.

The GENERAL SECRETARY gave the assurance that when the war was really over no one would be more pleased than himself to follow the accepted procedure.

Coun. MEARS accepted the General Secretary's explanation and was glad to hear that there would be a return to normal routine.

2-Day VE Staff Holidays are "Impracticable"

C.E.A. TO RESIST INCREASE IN BILLPOSTING PRICES

THE increased bill-posting charges in Scotland were discussed on Wednesday at the meeting of the General Council which decided to forward a letter of protest to the firm concerned. The European tour of U.S. producers was mentioned, and it was decided to join with the other two Trade associations in proferring hospitality; on the other hand, a request from the M. of I. that the association should entertain a French kinema delegation was declined. G. H. Scarborough presided.

A letter from the Scottish branch complaining of the increase in bill-posting charges from 2d. per double crown sheet to 3d. was read.

L. D. DICKSON stated that the Scottish branch viewed this seriously and thought this rise in price outrageous.

C. P. METCALFE said they had received notification from the railway company that their board charges were to be more than doubled. They had resisted until the railway company had offered reconsideration, but this reconsideration had resulted in no reduction and they had therefore withdrawn the boards.

Country-wide Move

Coun. F. G. W. CHAMBERLAIN voiced the opinion that this was going all over the country and could not be treated sectionally. He thought a deputation from the Association would have more effect.

C. H. WHINCUP said if the bill-posting company wanted business it was they who should invite the Association to meet them.

F. B. B. BLAKE wondered why the bill-posting association had been picked on for a protest of increased prices. One might just as well protest to the newspapers or the Morris Cars. If one did not want to pay the increase one could go without it.

It was agreed that a letter be sent protesting against the increased price.

American Visitors

It was reported that a number of leading American film producers was expected to arrive in England as the guests of General Eisenhower, and it was suggested that the three Trade associations should join in promoting some function to show them hospitality.

It was agreed that the C.E.A. should participate with the other Trade associations in proffering such hospitality as could be arranged at such short notice.

French Delegation

A letter from the Ministry of Information asking if the Association would entertain 10 or 12 members of a French kinema delegation, to be the guests of the Trade, was reported.

It was agreed that the request be declined.

N.A.T.K.E. and VE-Day

The Executive Committee remitted to the President and the General Secretary consideration of a request by the N.A.T.K.E. concerning VE-Days. These requests were:—

1. To agree to give two extra days' holiday on to the summer holidays for those staffs who worked on VE-Days, or to give two days otherwise.
2. Recognition to staffs who were on normal holiday.
3. Recognition to staffs on sick leave.

On behalf of the C.E.A., it was pointed out that the VE-Days as holidays were no more than a recommendation and that it was an accepted principle that the time for kinemas to be open was when the public was on holiday. It was felt, therefore, in view of the fact that it was only a recommended holiday that the C.E.A. had been quite forthcoming in recommending double day's pay and that any extra consideration such as two days' holiday on to the summer holidays or otherwise was an impracticability.

Concerning those staffs who were on normal holiday at the time of the VE-Days, the representatives indicated they were prepared to recommend to the General Council that an additional two days' holiday should be allowed as it would not have been reasonable to expect people on holiday to come back and present themselves for work at a kinema. It will be noted, the report stated, that this relates to a normal holiday which means a holiday of a week or more and not the single day off in a week.

Sick Leave

In regard to those on sick leave, there did not seem to be any case made out here, because in the greater number of cases the sick leave would be accompanied by payment of salary.

The C.E.A. representatives, therefore, submitted the recommendation that in respect of those staffs who were actually away on normal holiday covering the VE-Days that they should receive an extra two days' holiday when mutually convenient within a reasonable time.

The report was adopted.

It was reported by the War Office Committee that Home Guard kinema liaison officers had been dispensed with, but they were all willing to carry on in a civilian capacity.

A communication is being sent to the War Office inquiring about (1) a letter of authority; (2) petrol; (3) expenses in some cases.

A letter was received from the War Office asking for the relaxation of the two-mile bar at two disembarkation centres under the Government Release Scheme at Cowley and Reading. Personnel would remain at these camps for approximately 48 hours, during which time they would be confined to camp.

The Council adopted the recommendation of the committee that it was not prepared to recommend permission being granted in these cases.

Obituary

The PRESIDENT earlier announced with much regret the death of a member of long standing, A. R. Favell, of the Sheffield and district branch. Although Mr. Favell had not recently attended regularly, he had been an enthusiastic member of the General Council in pre-war days.

It was decided to send a letter of sympathy from the General Council to his family, and the members stood in silence as a tribute to his memory.

New Members

Sixteen new members were elected.

Next Meeting

There was a suggestion that, owing to the incidence of the General Election in July and August being the holiday month, the General Council should not be called until the autumn.

Coun. R. E. RICHARDS moved, J. J. MCCRACKEN seconded,

"That the next General Council be held on September 12."

On a show of hands the motion was lost, 20 voting for and 24 against.

It was agreed that the next meeting be held in London on July 11.

Paulette Goddard as a lady of fashion in Paramount's forthcoming romantic costume drama KITTY

A.C.T. LIFTS BAN FROM FEATURE WORK

B.F.P.A. to Meet Lab. Employers

The A.C.T. overtime ban was lifted as from Monday, in so far as it concerns feature film production.

The reason for this is that the B.F.P.A. has offered to support A.C.T. in its claim for a new laboratory agreement.

The overtime ban on shorts and newsreels still continues.

The KINE. understands that the B.F.P.A. has convened an early meeting with laboratory employers to try to alleviate the situation.

S. H. BELL RETURNS TO YOUNGERS

Wing-Commander S. H. Bell has been invalided from the R.A.F. after nearly six years' service and has resumed his duties as a director of Youngers Publicity Service.

S. H. BELL

Bell was called up into the R.A.F.V.R. in August, 1939, and has served in North Africa, including the evacuation of Narvik and in Italy. He has been mentioned in despatches four times in despatches. He is now settling down at his desk at Youngers, and does it will not be long before he can resume contact with many exhibitor friends.

"Stricken Peninsula," [illegible] for the M.O.I. by Paul Fletcher with a musical score specially composed by Dr. Vaughan Williams, is the M.O.I. release for the month of June.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period April 9, 1945, to May 18 1945. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (Feet).		No.
BRITISH					
APRIL 14.					
New Pathe Pictorial Nos. 27/39 (series)—					
New Pathe Pictorial No. 31.	Pathe	Pathe	893	Br./R.	8186
APRIL 16.					
Tell Tale Taps.. ..	20th Century-Fox.	Paul Barralet Productions.	1,625	Br./R.	8187
Going North	,, ...	,, ...	2,197	Br./R.	8188
APRIL 18.					
Guess What ? No. 4 ..	G.F.D... ..	British Pictorial Productions...	1,641	Br./R.	8189
APRIL 19.					
Great Day	RKO-Radio ..	RKO-Radio British Productions.	7,173	Br./Tr.	8191
APRIL 20.					
Necessary Journey ..	N.S.S. Productions.	Seven League Productions.	1,300	Br./E.	8192
Blithe Spirit	G.F.D... ..	Two Cities Films	8,609	Br./Tr.	8195
APRIL 23.					
Boys of the Old Brigade	Butcher's ..	Butcher's ..	3,212	Br./E.	8196
Heir to the Throne ..	20th Century-Fox.	British Movietone News.	943	Br./R.	8197
APRIL 24.					
Fiji Returns	N.S.S. Productions	National Film Unit of New Zealand	1,200	Br./E.	8200
APRIL 25.					
Denizens of the Wild	Renown Pictures	F. Ratcliffe-Holmes	3,064	Br./E.	8202
APRIL 27.					
New Pathe Pictorial Nos.27/39(series)—					
New Pathe Pictorial No. 32	Pathe	Pathe	903	Br./R.	8203
New Pathe Pictorial No. 33	,, ...	,, ...	838	Br./R.	8204
They Were Sisters ..	G.F.D... ..	Gainsborough Pictures (1928), Ltd.	10,299	Br./Dr.	8206
MAY 3.					
New Pathe Pictorial Nos. 40/52 (Series)—					
New Pathe Pictorial, No. 40.	Pathe	Pathe	817	Br./R.	8221
New Pathe Pictorial, No. 41.	,, ...	,, ..	829	Br./R.	8222
New Pathe Pictorial, No. 42.	,, ...	,, ..	867	Br./R.	8223
MAY 14.					
Old Mother Riley at Home	Anglo-American	British National	6,880	Br./R.	8248
Don Chicago	,, ...	,, ...	7,194	Br./R.	8249
MAY 16.					
29 Acacia Avenue ..	Columbia (British) Productions.	Boca Productions.	7,511	Br./R.	8252
MAY 18.					
Soldier, Sailor	United Artists	Realist Film Unit.	4,408	Br./E.	8265
FOREIGN					
APRIL 9.					
Star Bright	Paramount ..	Paramount ..	1,809		F. 8183
APRIL 12.					
Hotel Berlin	Warner	Warner	8,820		F. 8184
Farewell My Lovely ..	RKO-Radio ..	RKO-Radio ..	8,587		F. 8185
APRIL 19.					
Triple Trouble.. ..	RKO-Radio ..	RKO-Radio ..	1,508		F. 8190
APRIL 21.					
Rationing	M-G-M	M-G-M	8,217		F. 8193
The Picture of Dorian Gray.	,, ...	,, ...	9,888		F. 8194
APRIL 23.					
Thunderhead, Son of Flicka.	20th Century-Fox	20th Century-Fox	6,897		F. 8198
Molly and Me	,, ...	,, ...	6,895		F. 8199
APRIL 24.					
Let's Go Steady ..	Columbia ..	Columbia ..	5,489		F. 8201
APRIL 27.					
Under the Clock ..	M-G-M	M-G-M	8,115		F. 8205
Here Come the Co-Eds	G.F.D.	Universal Pictures	8,101		F. 8207
MAY 1.					
Bring on the Girls ..	Paramount ..	Paramount International.	8,255		F. 8208
MAY 2.					
Hortobagy	Film Traders ..	G. M. Hoellering	6,657		F. 8209
The Jade Mask ..	Ealing Distribution.	Philip Krasne ..	6,105		F. 8210
Jacob Sverdlov ..	Soviet Film Agency	Mosfilm Studios..	9,400		F. 8211
The Magic Seed ..	,, ..	,, ..	7,300		F. 8212
Seeds of Freedom ..	,, ..	,, ..	6,000		F. 8213
The Actress	,, ..	,, ..	6,200		F. 8214
Song in the Air ..	,, ..	,, ..	5,778		F. 8215
Moscow Skies	,, ..	,, ..	7,284		F. 8216
MAY 2					
Rainbow	Soviet Film Agency	Kiev Feature Film	8,300		F. 8217
Heroes are Made ..	,, ..	Kiev Studios ..	7,200		F. 8218
Two Soldiers	,, ..	Tashkent Cinema Studios.	7,000		F. 8219
Adventures in Bokhara	,, ...	,, ..	7,900		F. 8220
MAY 3.					
Shrines of Yucatan ..	M-G-M	M-G-M	851		F. 8224
Barney Bear's " Polar Pest."	,, ..	,, ..	598		F. 8225
It Looks Like Rain ..	,, ..	,, ..	871		F. 8226
Little White Lie ..	,, ..	,, ..	974		F. 8227
Mouse Trouble ..	,, ..	,, ..	668		F. 8228
The Shooting of Dan McGoo.	,, ..	,, ..	709		F. 8229
The Screwy Truant ..	,, ..	,, ..	663		F. 8230
Track and Field Quiz	,, ..	,, ..	803		F. 8231
The Unwelcome Guest	,, ..	,, ..	652		F. 8232
Wandering Here and There.	,, ..	,, ..	787		F. 8233
MAY 7.					
She's a Sweetheart ..	Columbia ..	Columbia ..	6,269		F. 8234
Eadie was a Lady ..	,, ..	,, ..	6,077		F. 8235
Dancing in Manhattan	,, ..	,, ..	5,436		F. 8236
Striking Champions ..	,, ..	,, ..	916		F. 8237
Strife of the Party ..	,, ..	,, ..	1,443		F. 8238
Hedge Hoppers ..	,, ..	,, ..	840		F. 8239
MAY 10.					
Earl Carroll Vanities ..	British Lion ..	Republic Productions	8,201		F. 8240
The Great Flammarion	,, ...	,, ...	7,040		F. 8241
Silent Partner ..	,, ...	,, ...	4,890		F. 8242
A Song for Miss Julie	,, ...	,, ...	6,300		F. 8243
Utah	,, ...	,, ...	6,975		F. 8244
Incendiary Blonde ..	Paramount ..	Paramount International	10,184		F. 8245
Honeymoon Ahead ..	G.F.D.	Universal ..	5,338		F. 8246
Sudan	,, ...	,, ...	6,788		F. 8247
MAY 15.					
High Powered ..	Paramount ..	Paramount ..	5,733		F. 8250
Czarina	20th Century-Fox	20th Century-Fox	8,438		F. 8251
MAY 16.					
I Love a Mystery ..	Columbia ..	Columbia Pictures International.	6,158		F. 8253
Leave it to Blondie ..	,, ...	,, ...	6,503		F. 8254
Film Vodvil No. 7 ..	,, ...	,, ...	986		F. 8255
As the Fly Flies ..	,, ...	,, ...	566		F. 8256
MAY 17.					
Salty O'Rourke ..	Paramount ..	Paramount ..	8,922		F. 8257
Battement de Cœur ..	Studio One Film Distributors.	Gregor Rabinovitch.	8,400		F. 8258
World without Borders	G.F.D.	Universal ..	1,856		F. 8259
Yankee Doodle Swing Shift.	,, ...	,, ...	621		F. 8260
Pigtail Pilot	,, ...	,, ...	831		F. 8261
The Screwball ..	,, ...	,, ...	611		F. 8262
MAY 18.					
Three Caballeros ..	RKO-Radio ..	Walt Disney Productions.	6,451		F. 8263
Tarzan and the Amazons	,, ...	Champion Productions.	6,808		F. 8264

ALTERATIONS OF LENGTH.

Title of Film.	Registered No.	Date of Registration.	Original Length. Feet.	Amended Length. Feet.
Objective, Burma	F. 8149	Mar. 28, 1945	12,753	11,676
Mr. Skeffington	F. 8127	Mar. 27, 1945	10,463	11,456

The registered length of the film "Tin Pan Alley" (F. 3783), notification of which appeared in the *Board of Trade Journal*, February 20, 1941, has been amended to 6,809 ft.

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The registration of the film "Dad Rudd, M.P." (Br./E. 3666) notification of which appeared in the *Board of Trade Journal* of December 26, 1940, has been amended as follows :—

Long version .. .. 7,357 feet.
Short Version .. .. 6,477 feet.

KEY TO REGISTRATION PREFIXES.

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Br./DR. indicates " Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates " Registered for the exhibitors' quota and trebled for the renters' quota."

Waiting Rooms Accommodation to Avoid Queues

LIVERPOOL BENCH HINT TO EXHIBITORS

LIVERPOOL exhibitors have been told by local magistrates to make full use of waiting room accommodation in order to reduce as much as possible queuing outside theatres. Peace time hours of closing had been sanctioned on Merseyside, but business has not warranted exhibitors taking advantage of the concession. Coun. Llew. Edwards presided.

The SECRETARY mentioned that the Liverpool magistrates had asked for full use to be made of waiting room accommodation at kinemas in order to reduce queuing outside theatres as much as possible. An assurance was given on that point.

P. M. HANMER said misapprehension had arisen from a letter written by the Clerk to the Justices. This referred to a "city" house. This was not intended to refer to a house in the central area but to one within the city administrative district. Actually, a kinema on the outskirts of the city prompted the letter. The magistrates were informed that any complaint about the use of waiting rooms would be carefully looked into, but the full facts and the name of the kinema should be stated.

War Repairs Held Up

One exhibitor mentioned the case of a waiting room which could not be used owing to war damage. Application had been made for a permit to proceed with the work, but it had been refused by the War Damage Commission, which, it was stated, could override any sanction given by a local authority.

11 p.m. Closing Time

It was reported that the authorities at Liverpool, Birkenhead and Wallasey had agreed to kinemas remaining open to the pre-war time of 11 p.m.

According to what was said at the meeting, very few Liverpool kinemas had taken advantage of the extra time, but it was thought more would do so, especially in the working-class districts, as business improved.

City kinemas derived little benefit from the extension because of the greatly curtailed transport services from 9.30 p.m.

It was decided to send a letter to the city transport manager asking for an improvement in the transport services from the city areas at night.

16-Sheet Posters

Mr. HANMER wanted to know why exhibitors were still being restricted to quad-crown posters when the Government was using thousands of 16-sheets all over the country. Why should the Government break their own regulations?

The explanation was volunteered that probably the posters were printed on old stocks of paper or perhaps paper which had been already once used.

Tax Tie-up Suggested

Arising from a report on the branch campaign to interest Parliamentary candidates in the onerousness of the Entertainment Tax, the CHAIRMAN said he considered opportunity should be taken to call attention to the iniquity of the Sunday opening charity contribution. It would be a useful tie-up.

"Passing the Buck"

In giving the report of the last General Council meeting, the CHAIRMAN explained the procedure for dealing with bars disputes.

Mr. HANMER said it seemed to him a case of "passing the buck" all the time. If there was good-will all round, solutions of complaints should not be difficult, but if there was obstinacy or antagonism a lot of time would be consumed before settlements were reached.

New Members

H. S. Bayless applied for membership for the following halls: Majestic, Caernarvon (Majestic Cinemas (Caernarvon), Ltd.); Empire, Caernarvon (Empire Cinema (Caernarvon), Ltd.); Plaza, Peny-groes (Pen-y-groes Cinemas, Ltd.); Memorial Hall, Criccieth (Criccieth Cinemas, Ltd.); Coliseum, Portmadoc (Portmadoc Cinemas, Ltd.); Palladium, Pwllheli (Pwllheli Cinemas, Ltd.).

Changes of nominees: Park Palace, Liverpool, from E. F. Whitman to I. Smith; Rivoli, Aigburth, from Mrs. Mitchell to N. Craig.

BUILDING PRIORITIES IN NORTHERN IRELAND

C.E.A. Recommendation to Ministry of Commerce

THE report of the committee of the Northern Ireland branch of the C.E.A. concerning rebuilding and building priorities in Northern Ireland is now before the members, and a resolution is to be submitted to the branch calling for the immediate granting of building licences by the Ministry of Commerce.

The report follows a request for the Ministry in February that the branch should furnish information as regards the rebuilding and development requirements of the kinema Trade in the area. It was then proposed by the branch that the committee should consider the matter under headings covering four grades of priority.

The report of the committee is as follows:—

First priorities in the issue of building licences by the Ministry should be granted to the owners or company at the time of their destruction of the following halls destroyed by enemy action in Belfast: Lyric, High Street, Belfast; Popular, Newtownards Road, Belfast; Queen's, York Road, Belfast; Midland, Canning Street, Belfast.

Fire Damage

Second priorities should be granted to the following theatres destroyed by fire: Opera House, Carlisle Road, Londonderry; Gardens, Warrenpoint; Maypole, Holywood; Picture House, Omagh; Palace, Bangor.

RAYMOND STROSS, in his application for the Maypole, made the reservation that this was subject to being without prejudice to his rights to erect kinemas on premises and on sites already acquired by him at Lisburn and Carrickfergus, but the committee was unable to accept this reservation as it was only concerned with the Maypole. The matters raised must be dealt with in the general survey. This decision was unanimous.

In regard to the Palace, the committee had an application from Irish Theatres to build in Main Street instead of the original site. It was pointed out that the new site had been secured in 1937 and plans passed in August 1927, but the work was held up until certain tenants' leases had been secured. It was also added that under the latest regulations the site of the destroyed hall could not accommodate a modern 1,250-seater.

Pre-war Plans: Third Priorities

The committee then proceeded to deal with Third Priorities, those who had sites and plans for building pre-war, and whose building was stopped by the outbreak of hostilities, provided the report agrees the need of a kinema in that particular area.

Most of the applications did not comply with the conditions laid down by the branch, namely, that the plans had been lodged with the appropriate local authority and passed before the outbreak of hostilities. These applications were therefore placed into the Fourth Priority.

Third Priority Licences were recommended in respect of the following: Irish Theatres, for a hall in Lisburn for which plans were lodged and passed by Lisburn Council in October, 1937, but could not be proceeded with until existing tenancies had expired and filling in of the site carried out. Before work had commenced the site was requisitioned in September, 1939, by the military. A. V. Walsh, for the Adelphi, Bangor, whose plans for rebuilding were approved by Bangor Council prior to the war.

Fourth Priority

The committee then made a survey of Northern Ireland in regard to Fourth Priorities, and also consulted the Government officials. A frank discussion took place when the supply position was fully explained; and in view of this the committee decided to postpone any recommendations or report for the time being in regard to this last category.

The following resolution was then unanimously agreed to for submission to the meeting of the branch: "That the Ministry of Commerce be asked to grant immediate building licences to kinemas placed in categories one, two and three, and, further, in future that only members of the Association be granted licences."

G.F.D.'s New Comedy

Mervyn Johns and Alfred Drayton in THEY KNEW MR. KNIGHT, Norman Walker's production for G.F.D. release

Distorted War Films

BURMA CAMPAIGN QUESTION IN THE HOUSE

In the House of Commons, last week, Sir Archibald James asked the President of the Board of Trade if he had noted the films made in, and distributed from, the U.S.A., distorting the character of the war in Burma, with a view to taking appropriate action when the Film Quota Act came up for revision.

Mr. Oliver Lyttelton said the object of the film quotas fixed under the Cinematograph Films Act, 1938, was to stimulate the production and exhibition of British films.

They could not be used to control the subject-matter of imported films.

Barrow-in-Furness Watch Committee is to distribute £251 among charities arising from the past year's opening of kinemas on Sundays.

NOEL COWARD SUCCESS IN EIRE

"In Which We Serve"

Scenes of enthusiasm greeted the arrival of one of the first really important British war films to enter Eire since the end of the war in Europe—British Lion's release of Noel Coward's "In Which We Serve," which opened at the Savoy Cinema, Dublin, to business which was reported to be of "capacity Bank Holiday volume."

"In Which We Serve" was shown to representatives of the Irish Press, and after the screening they were unanimous in their praise of what the *Times Pictorial* described as "one of the most-discussed films to come out of the war, and likely to run for weeks to come." This was typical of the Irish newspapers in general.

Herne Bay U.D.C. General Purposes Committee has agreed to an Odeon proposal to open a children's club.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period April 9, 1945, to May 18 1945. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by.	Maker's Name.	Length (Feet).	No.
BRITISH				
APRIL 14.				
New Pathe Pictorial Nos. 27/39 (series)—				
New Pathe Pictorial No. 31.	Pathe	Pathe	893	Br./R. 8186
APRIL 16.				
Tell Tale Taps	20th Century-Fox.	Paul Barralet Productions.	1,625	Br./R. 8187
Going North	,, ...	,, ...	2,197	Br./R. 8188
APRIL 18.				
Guess What ? No. 4 ..	G.F.D... ..	British Pictorial Productions...	1,641	Br./R. 8189
APRIL 19.				
Great Day	RKO-Radio ..	RKO-Radio British Productions.	7,173	Br./Tr. 8191
APRIL 20.				
Necessary Journey ..	N.S.S. Productions.	Seven League Productions.	1,300	Br./E. 8192
Blithe Spirit	G.F.D... ..	Two Cities Films	8,609	Br./Tr. 8195
APRIL 23.				
Boys of the Old Brigade	Butcher's ..	Butcher's ..	3,212	Br./E. 8196
Heir to the Throne ..	20th Century-Fox.	British Movietone News.	943	Br./R. 8197
APRIL 24.				
Fiji Returns	N.S.S. Productions	National Film Unit of New Zealand	1,200	Br./E. 8200
APRIL 25.				
Denizens of the Wild	Renown Pictures	F. Ratcliffe-Holmes	3,064	Br./E. 8202
APRIL 27.				
New Pathe Pictorial Nos. 27/39(series)—				
New Pathe Pictorial No. 32	Pathe	Pathe	903	Br./R. 8203
New Pathe Pictorial No. 33	,, ...	,, ...	838	Br./R. 8204
They Were Sisters ..	G.F.D... ..	Gainsborough Pictures (1928), Ltd.	10,299	Br./Dr. 8206
MAY 3.				
New Pathe Pictorial Nos. 40/52 (Series)—				
New Pathe Pictorial, No. 40.	Pathe	Pathe	817	Br./R. 8221
New Pathe Pictorial, No. 41.	,, ...	,, ..	829	Br./R. 8222
New Pathe Pictorial, No. 42.	,, ...	,, ..	867	Br./R. 8223
MAY 14.				
Old Mother Riley at Home	Anglo-American	British National	6,880	Br./R. 8248
Don Chicago	,, ...	,, ...	7,194	Br./R. 8249
MAY 16.				
29 Acacia Avenue ..	Columbia (British) Productions.	Boca Productions.	7,511	Br./R. 8252
MAY 18.				
Soldier, Sailor	United Artists	Realist Film Unit.	4,408	Br./E. 8265
FOREIGN				
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APRIL 12.				
Hotel Berlin	Warner	Warner	8,820	F. 8184
Farewell My Lovely ..	RKO-Radio ..	RKO-Radio ..	8,587	F. 8185
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Triple Trouble	RKO-Radio ..	RKO-Radio ..	1,508	F. 8190
APRIL 21.				
Rationing	M-G-M	M-G-M	8,217	F. 8193
The Picture of Dorian Gray.	,, ...	,, ...	9,888	F. 8194
APRIL 23.				
Thunderhead, Son of Flicka.	20th Century-Fox	20th Century-Fox	6,897	F. 8198
Molly and Me	,, ...	,, ...	6,895	F. 8199
APRIL 24.				
Let's Go Steady ..	Columbia ..	Columbia ..	5,489	F. 8201
APRIL 27.				
Under the Clock ..	M-G-M	M-G-M	8,115	F. 8205
Here Come the Co-Eds	G.F.D.	Universal Pictures	8,101	F. 8207
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The Actress	,, ..	,, ..	6,200	F. 8214
Song in the Air ..	,, ..	,, ..	5,778	F. 8215
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Adventures in Bokhara	,, ...	,, ..	7,900	F. 8220
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War Repairs Held Up

One exhibitor mentioned the case of a waiting room which could not be used owing to war damage. Application had been made for a permit to proceed with the work, but it had been refused by the War Damage Commission, which, it was stated, could override any sanction given by a local authority.

11 p.m. Closing Time

It was reported that the authorities at Liverpool, Birkenhead and Wallasey had agreed to kinemas remaining open to the pre-war time of 11 p.m.

According to what was said at the meeting, very few Liverpool kinemas had taken advantage of the extra time, but it was thought more would do so, especially in the working-class districts, as business improved.

City kinemas derived little benefit from the extension because of the greatly curtailed transport services from 9.30 p.m.

It was decided to send a letter to the city transport manager asking for an improvement in the transport services from the city areas at night.

16-Sheet Posters

Mr. HANMER wanted to know why exhibitors were still being restricted to quad crown posters when the Government was using thousands of 16-sheets all over the country. Why should the Government break their own regulations?

The explanation was volunteered that probably the posters were printed on old stocks of paper or perhaps paper which had been already once used.

Tax Tie-up Suggested

Arising from a report on the branch campaign to interest Parliamentary candidates in the onerousness of the Entertainment Tax, the CHAIRMAN said he considered opportunity should be taken to call attention to the iniquity of the Sunday opening charity contribution. It would be a useful tie-up.

"Passing the Buck"

In giving the report of the last General Council meeting, the CHAIRMAN explained the procedure for dealing with bars disputes.

Mr. HANMER said it seemed to him a case of "passing the buck" all the time. If there was good-will all round, solutions of complaints should not be difficult, but if there was obstinacy or antagonism a lot of time would be consumed before settlements were reached.

New Members

H. S. Bayless applied for membership for the following halls: Majestic, Caernarvon (Majestic Cinemas (Caernarvon), Ltd.); Empire, Caernarvon (Empire Cinema (Caernarvon), Ltd.); Plaza, Peny-groes (Pen-y-groes Cinemas, Ltd.); Memorial Hall, Criccieth (Criccieth Cinemas, Ltd.); Coliseum, Portmadoc (Portmadoc Cinemas, Ltd.); Palladium, Pwllheli (Pwllheli Cinemas, Ltd.).

Changes of nominees: Park Palace, Liverpool, from E. F. Whitman to I. Smith; Rivoli, Aigburth, from Mrs. Mitchell to N. Craig.

BUILDING PRIORITIES IN NORTHERN IRELAND

C.E.A. Recommendation to Ministry of Commerce

THE report of the committee of the Northern Ireland branch of the C.E.A. concerning rebuilding and building priorities in Northern Ireland is now before the members, and a resolution is to be submitted to the branch calling for the immediate granting of building licences by the Ministry of Commerce.

The report follows a request for the Ministry in February that the branch should furnish information as regards the rebuilding and development requirements of the kinema Trade in the area. It was then proposed by the branch that the committee should consider the matter under headings covering four grades of priority.

The report of the committee is as follows:—

First priorities in the issue of building licences by the Ministry should be granted to the owners or company at the time of their destruction of the following halls destroyed by enemy action in Belfast: Lyric, High Street, Belfast; Popular, Newtownards Road, Belfast; Queen's, York Road, Belfast; Midland, Canning Street, Belfast.

Fire Damage

Second priorities should be granted to the following theatres destroyed by fire: Opera House, Carlisle Road, Londonderry; Gardens, Warrenpoint; Maypole, Holywood; Picture House, Omagh; Palace, Bangor.

RAYMOND STROSS, in his application for the Maypole, made the reservation that this was subject to being without prejudice to his rights to erect kinemas on premises and on sites already acquired by him at Lisburn and Carrickfergus, but the committee was unable to accept this reservation as it was only concerned with the Maypole. The matters raised must be dealt with in the general survey. This decision was unanimous.

In regard to the Palace, the committee had an application from Irish Theatres to build in Main Street instead of the original site. It was pointed out that the new site had been secured in 1937 and plans passed in August 1927, but the work was held up until certain tenants' leases had been secured. It was also added that under the latest regulations the site of the destroyed hall could not accommodate a modern 1,250-seater.

Pre-war Plans: Third Priorities

The committee then proceeded to deal with Third Priorities, those who had sites and plans for building pre-war, and whose building was stopped by the outbreak of hostilities, provided the report agrees the need of a kinema in that particular area.

Most of the applications did not comply with the conditions laid down by the branch, namely, that the plans had been lodged with the appropriate local authority and passed before the outbreak of hostilities. These applications were therefore placed into the Fourth Priority.

Third Priority Licences were recommended in respect of the following: Irish Theatres, for a hall in Lisburn for which plans were lodged and passed by Lisburn Council in October, 1937, but could not be proceeded with until existing tenancies had expired and filling in of the site carried out. Before work had commenced the site was requisitioned in September, 1939, by the military. A. V. Walsh, for the Adelphi, Bangor, whose plans for rebuilding were approved by Bangor Council prior to the war.

Fourth Priority

The committee then made a survey of Northern Ireland in regard to Fourth Priorities, and also consulted the Government officials. A frank discussion took place when the supply position was fully explained; and in view of this the committee decided to postpone any recommendations or report for the time being in regard to this last category.

The following resolution was then unanimously agreed to for submission to the meeting of the branch: "That the Ministry of Commerce be asked to grant immediate building licences to kinemas placed in categories one, two and three, and, further, in future that only members of the Association be granted licences."

G.F.D.'s New Comedy

Mervyn Johns and Alfred Drayton in THEY KNEW MR. KNIGHT, Norman Walker's production for G.F.D. release

Distorted War Films

BURMA CAMPAIGN QUESTION IN THE HOUSE

In the House of Commons, last week, Sir Archibald James asked the President of the Board of Trade if he had noted the films made in, and distributed from, the U.S.A., distorting the character of the war in Burma, with a view to taking appropriate action when the Film Quota Act came up for revision.

Mr. Oliver Lyttelton said the object of the film quotas fixed under the Cinematograph Films Act, 1938, was to stimulate the production and exhibition of British films.

They could not be used to control the subject-matter of imported films.

Barrow-in-Furness Watch Committee is to distribute £251 among charities arising from the past year's opening of kinemas on Sundays.

NOEL COWARD SUCCESS IN EIRE

"In Which We Serve"

Scenes of enthusiasm greeted the arrival of one of the first really important British war films to enter Eire since the end of the war in Europe—British Lion's release of Noel Coward's "In Which We Serve," which opened at the Savoy Cinema, Dublin, to business which was reported to be of "capacity Bank Holiday volume."

"In Which We Serve" was shown to representatives of the Irish Press, and after the screening they were unanimous in their praise of what the *Times Pictorial* described as "one of the most-discussed films to come out of the war, and likely to run for weeks to come." This was typical of the Irish newspapers in general.

Herne Bay U.D.C. General Purposes Committee has agreed to an Odeon proposal to open a children's club.

A scene from 20-Fox Technicolor musical, DIAMOND HORSESHOE, starring Betty Grable and Dick Haymes, with Lillian Gaxton, Phil Silvers and Beatrice Kaye, reviewed on page 24

Assure the Public that any Tax Reductions will be Passed On

BRISTOL ADOPTS COMPREHENSIVE CAMPAIGN

THE need of giving public emphasis that any reduction in the entertainments tax would be passed on to kinema patrons was stressed at last week's special meeting of the Bristol C.E.A., at which Councillor F. G. W. Chamberlain presided. A comprehensive campaign to tackle the candidates of the 27 constituencies in the area was decided upon.

A resolution to proceed with the Entertainment Tax campaign in the West Country was carried unanimously at the meeting.

Councillor Chamberlain outlined the proposals, pointing out that while the present campaign was solely on the matter of the tax, that did not prevent any exhibitor when approaching a candidate mentioning the question of Sunday opening.

E. Barton Peel thought the people who paid the tax, the public, should be the ones to kick up a dust about it. The chairman agreed, but said that at this time it would not be wise to have a campaign outside the industry.

Assurance Needed

Mr. Peel said the public were always asking when they were going to get cheaper seats.

Bert Riego thought the public did not realise that the Government was taking the tax.

Coun. GEORGE REES said the question which they would be asked by candidates was if they had a reduction in the tax were they going to pass it on to the public? Candidates would view the matter definitely from the point of view of the public.

The CHAIRMAN said the only answer would be that they would pass it on. Any reduction in the tax would mean cheaper admission prices.

Combined Effort Needed

J. D. SAUNDERS moved that the branch send out a letter similar to that of the Devon and Cornwall branch to all candidates and thought it was a very good plan.

Mr. REES opposed the idea of sending out a circular letter from the branch, contending that it should be sent by individual exhibitors, as a candidate would take more notice of a letter from an exhibitor who was one of his constituents than he would of one coming from an association.

R. H. ETCHELLS asked what guarantee they had that exhibitors would send letters to their candidates? Personally, he could see none.

Mr. REES said unless they were sure that exhibitors were going to do their part then it was no use to send out a letter. He also stressed the point that if they sent out a circular letter some exhibitors might think that all the work had been done.

Interviews Necessary

Mr. ETCHELLS pointed out that if they sent out the letter then they would be sure that something had been done.

A. B. ATKINSON said the instructions from head office were that every exhibitor should interview his local candidates. Surely that was definite enough.

The CHAIRMAN said each constituency should be organised, and if possible a meeting convened. Then, after a letter had been sent, either from the branch or from individual exhibitors, a deputation should approach the candidates and get their views and try to educate them, and then report to head office. If it was possible to have a convener in each district it would be much better.

Each Constituency to be Vetted

A. B. ATKINSON contended that every constituency should be visited so that they got into touch with all the independent exhibitors. He was concerned about the personal contact, and contended that every individual must be visited. It had been done before in previous campaigns, and it could be done again.

Further discussion took place, and in the end the meeting passed a resolution, moved by Mr. ATKINSON, and seconded by Mr. REES, that conveners be appointed in all constituencies who shall personally contact every exhibitor in the area and get them to sign a suitable letter, and then see that such letters reached the candidates.

CHILDREN'S BARRING CLAUSE MODIFIED

Successful Action by North-Western Branch

ASHTON-IN-MAKERFIELD justices, who recently, without giving notice to local exhibitors, added to the kinematograph licences a condition forbidding the admission of children under the age of 14 to second-house performances, have acceded to the suggestion of the C.E.A. for the amendment of the clause. As from Monday, June 18, youngsters may attend second-house performances if they are accompanied by a parent or bona-fide guardian.

The circumstances in which the objectionable embargo was modified were reported to the North-Western branch at the meeting held at Liverpool on Friday, Coun. Llew. Edwards presided.

What happened at the licensing court for the Ashton-in-Makerfield kinemas was first brought to the notice of the branch by R. P. Rutherford, who reported that the licences were handed to the licensees with a typewritten addition that children under the age of 14 years were not to be allowed at second-house performances. No opportunity was given for a discussion as to the practicability of the new condition.

Fuller States Exhibitors' Case

The facts were reported to the General Secretary, who sent a letter to the Clerk to the Justices stating:—

"The particular difficulty in regard to this condition is that of compliance, because it is very seldom that all the patrons leave at the conclusion of one performance and their places are taken by new patrons for the next performance. Anyone who has had experience of having to cope with considerable numbers of persons would appreciate the difficulty of a manager having to interrupt a performance while he tried to assess the ages of the various children present and then proceed to eject any appearing to be under the age of 14.

"It would not be sufficient to put a notice on the screen because one might expect it to be ignored, particularly if the children were accompanied by anyone older, and the licensee would still be left with the responsibility of non-compliance with the condition of the licence which, to the best of my knowledge, does not operate on any other licence. The only way to be absolutely sure would be to deny to any such children admission to the previous performance, which would be a hardship to the children and one which you would not yourself contemplate imposing.

The magistrates were asked to receive a deputation of exhibitors on the matter.

Second Thoughts Best

G. DUDLEY WEST reported that this letter was answered by the Clerk to the Justices, who said the magistrates would consider the point, but the chairman had intimated to him that the condition as at present would probably be amended to read providing that no children under the age of 14 years be admitted to second-house performances unless accompanied by a parent or *bona-fide* guardian. In view of this, he asked whether a deputation would attend or not. It was not considered necessary in the circumstances to send a deputation.

Later, the Clerk to the Justices intimated that the magistrates had rescinded their previous resolution and had amended the condition which would be operative as from June 18.

R. P. RUTHERFORD said the original restriction put exhibitors in a very embarrassing position. He was grateful to the branch for having taken up and solved this difficulty.

It was agreed that the secretary should notify Ashton and district exhibitors of the Justices' new decision.

GLASGOW RAISES £90,000 IN WAR YEARS

Record Charitable Effort

Since the outbreak of war, Glasgow kinemas, through the medium of Cinema Sundays and shows on behalf of the Central War Relief Fund, have raised nearly £90,000.

From the recent performances in aid of the Central War Relief Fund the Scottish Branch, C.E.A., has sent to the Lord Provost a cheque for £3,871 for the Lord Provost's personal fund, and a cheque for £7,700 for the Central War Relief Fund. The allocation to the local hospitals and charitable institutions amounts to £3,871.

Contributions to the Royal, Western and Victoria Infirmaries are earmarked to endow a second kinema trade bed in those hospitals, and a second kinema cot in the Sick Children's Hospital.

SINGLETON BUYS POSSILPARK MECCA

The sale of the Mecca, Possilpark, by interests headed by the Lord Provost of Glasgow, James Welsh, to George Singleton, of Singleton's Cinemas, has been disclosed this week.

Negotiations have been going on for some weeks and the deal is now through, although it is learned that the Mecca shareholders will still require to give formal sanction before it can be said that the house has changed hands.

It is a modern theatre, built in 1934 and recently decorated and modernised. It brings the Singleton chain up to six.

Singleton Cinemas, Ltd., announce the appointment of Mr. Stevenson as manager at the Vogue, Knightswood, Glasgow. He was formerly on the technical staff of the Citizen's Theatre, in Glasgow.

Elsie Hawke Weds

A wedding of interest to the many friends of John Hawke, manager of the Odeon, Ayr, was the marriage of his only daughter, Elsie, to Lieut. Robert S. Jones, R.E., which was celebrated in Belleisle House Hotel, Ayr, on Monday last. A party of over fifty attended the wedding and reception.

A Page of Letters:—

THE LAST OF THE TRAINEE CORRESPONDENCE—LADY YULE CRITICISES A PRESS REPORT—THE PERFECT PROGRAMME

THE heavy sarcasm and peppery outpourings published recently on the subject of trainees lead me to offer the following observations. Every business has its fledglings who want to fly before they are ready, and its ancients who, rather than guide misplaced enthusiasm into the right channels, would damp it right down.

A little more respect for the man who has spent a lifetime in the Trade and whose appetite is jaded, and a little more regard for the man who has the temerity—and the courage—to break into such a fascinating business, would work wonders.

The alleged spies and snoopers can only be a small minority, so the trouble really needs only the exercise of that masterly tact and tolerance which managers have applied for years in their dealings with patrons.

The trainee has everything to gain by loyalty, and the efficient manager has nothing to lose by having an efficient second-in-command.

C. G. MANGOLD
(A veteran of six months with A.B.C.).

17, Redvers Road,
Wood Green, N.22.

With this letter it seems reasonable for the KINE. *to close down the long correspondence we have published covering the whole question of trainee managers. Many letters have had necessarily to be published anonymously, as the writers are so directly involved in the subject about which they have written.*

The problem of the trainee has inspired more letters to the Editor than any other topic of recent years. On the whole, both groups seem to have settled down well together.—ED.

"PARISH INTERVIEW WAS WRONG" FROM LADY YULE

MY attention has been drawn to an article which appeared in a leading national newspaper on June 7. On reading it I feel I must contradict it, as so many of its statements are incorrect and misleading.

First of all, I have never owned any city companies, so therefore George W. Parish could not have been chairman of same. Mr. Parish held the position of secretary to Yule, Catto when he came to British National. It was some time afterwards that he resigned from Yule, Catto and was later made managing director of British National.

The price mentioned for the acquisition of the studios is entirely wrong. The only thing that the writer seems to have correct is my age and that I am the owner of Hyperides, bought from Lord Rosebery. He left out, quite by mistake, I presume, the price I paid for the horse!

The interview with my late managing director is again misleading. Mr. Parish left the company on May 31, and he has had nothing whetever to do with the production of "Waltz Time."

ANNIE H. YULE.

Hanstead House,
Bricket Wood, Herts.

2,000-FT. REEL WOULD BE EXPENSIVE

READING the technical notes in the KINE. and IDEAL KINEMA, it would look as though everyone is in favour of the 2,000-ft. reel.

No one seems to have considered the "little man" who has to show films. In many cases small kinemas are fitted with equipment which can only be used for 1,000-ft. reels.

This does not always apply to the picture head, but rewind rooms and storage cabinets would in many cases have to be entirely replaced were a 2,000-ft. spool made the standard.

Easy to replace? Yes, if you can afford it!

L. E. B.

Ipswich.

Comment:

The introduction of a large-size reel must bring with it certain temporary inconvenience.

But the change is certain to come and the longer reel is even now being used.

At a time when much material is in poor condition through wear the change can be effected with a minimum of disadvantage.

START A CAMPAIGN!

With reference to the proposed Entertainment Tax campaign, I agree with many members of the trade that the best thing to do at the moment is to contact prospective M.P.s and not to crusade the issue on our screens—at least, not until after the election.

However, I do think it is up to every exhibitor to let his patrons know, if he has not already done so, that when they pay 2s. 9d. for a seat, all that money does not go to the kinema owners.

Too many picturegoers think we are making a pile of money. Couldn't the C.E.A. get "a story" on this situation into the national Press?

HOPEFUL.

Liverpool.

On the Set at Elstree

On the LOYAL HEART set at National Studios, Elstree. (Left to right) Harry Welchman, Philip Kay and "Fleet," the Border collie. Behind the camera is Oswald Mitchell, who directs the picture, crouching beside the camera is Arthur Grant, and operating Moray Grant

Three More Points for the Perfect Programme!

AS ardent kinemagoers may we endorse Mr. Young's letter, mentioning seven points to help the programme. May those who control kinema theatres read and digest these suggestions.

Mr. Young concluded by saying that he could continue. Of the points that remain I cannot refrain from mentioning just three more. People want to be entertained:—

(1) Without being distracted by sales girls, with illuminated trays, selling ices.

(2) Without being left breathless by a never empty screen, where the censor's certificate is superimposed on the end of the previous film in a race to make time to cram in advertising material in every programme. A careful make-up of each programme could rectify this and also allow for "house lights" between each programme—incidentally, the use of house-lights would encourage patrons not to arrive during the running of films.

(3) Without tea being served in the auditorium (almost a crime in war time when all the principal ingredients are rationed) and disturbing the majority who do not go to a kinema to have tea.

Surely the average patrons would be fully satisfied if they get nothing more than entertaining films presented in a peaceful and showmanlike manner; and it is to this end that many exhibitors might concentrate their efforts.

STANLEY IRVING,
Lieutenant, R.N.V.R.
FRANKLYN GOLLINGS,
Captain, R.N.

Royal Naval Film Unit,
Portsmouth.

WANTED: AN OFFICIAL STATEMENT ABOUT KINEMA LIGHTING POSITION

ISN'T it about time some official statement was made concerning the position of the use of full kinema lighting?

As a manager of a small suburban hall, I'm confused!

My show loses "punch" because in the material interest I do not use stage lights or full house lights. I only use three large lamps for house lights, except, of course, the compulsory guide lighting.

Further, I have no front-of-house display lighting.

But some kinemas—particularly those in the West End—use all their stage lights and house lights, have special foyer display lighting, and I have seen one or two places with a certain amount of outside lighting.

What are we managers to do—use less electricity and deprive a nation of its maximum enjoyment from kinema entertainment, or use more electricity to put over a cheerful and efficient show in the interest of public morale?

Ilford.

"WORRIED."

Comment:

So long as kinemas do not use more than the amount of current allowed for illumination (1 watt per square foot of floor space), it can be used as and where the management wishes.

The theatres to which our correspondent refers have probably adjusted their allowance to provide illumination for the stage at the expense of other parts of the theatre

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†**Diamond Horsehoe** (20th Century-Fox)—American.	... 105 min. (U)	Betty Grable, Dick Haymes, Phil Silvers.	... Cheery, good-humoured, lavishly mounted all Technicolor romantic comedy musicale revolving around a famous New York night-spot. Story adequate, asides wide and appropriate, cast versatile and dialogue slick.	**Excellent** light booking. **Just right** for youngsters and the family.
Doctor's Courage, The (Columbia)—American.	... 70 min. (A)	Warner Baxter, Hilary Brooke, Jerome Cowan.	... Murder mystery melodrama, the latest of the "Crime Doctor" series. Title and star values good, but story vague and long-winded.	**Moderate** crime second. **Hardly** suitable for youngsters.
I'll Be Seeing You (United Artists)—American.	... 84 min. (—)	Ginger Rogers. Joseph Cotten, Shirley Temple.	... Very well made romantic drama, dealing with the rehabitation of a shell-shocked soldier. Strong star values. Presentation adequate.	**Good booking.** Not for juveniles.
Men of the Deep ... (Columbia)—American.	... 66 min. (A)	Chester Morris, Victor McLaglen, Jean Rogers.	... Blustering comedy melodrama of Flagg and Quirt romantic rivalry with a deep sea diving background. Story transparent, but co-stars in good form and lines bright.	**Reliable** support for popular halls. Nothing to harm youngsters.
***Russian Pot-Pourri** (Key Films)—Anglo-Russian.	... 35 min. (U)	Wilfred Pickles	... Russian musical medley with splashes of documentary. Compilation haphazard, but revelry bright and footage convenient.	**Reliable** novelty fill-up. Safe for the family.

* British picture. † In Colour.

REVIEWS FOR SHOWMEN

Diamond Horseshoe

20th Century-Fox. American (U). Photographed in Technicolor. Directed by George Seaton. Featuring Betty Grable, Dick Haymes and Phil Silvers. 9,396 feet. Release not fixed.

CHEERY, good-humoured and lavishly mounted romantic comedy musical in Technicolor. The story, which gaily revolves around Billy Rose's famous New York night-spot, is a happy and evergreen jingle of intrigue and parental opposition in show business.

The competent leading players give of their best. Betty Grable, for instance, is at the top of her form, and shows it, as the heroine, and Dick Haymes, Beatrice Kay, Phil Silvers and William Gaxton leave nothing to chance in direct support. The dialogue, too, is snappy, while many of the elaborate ensembles, including an exciting dream sequence, have rather unusually good psychological backing. Good Technicolor does the rest. Excellent light booking, an irresistible peace time box-office offering.

Story.—Joe, young medical student son of Joe Davis, Sen., star entertainer at the "Diamond Horseshoe," Billy Rose's popular New York night-spot, suddenly breaks the news to his father that he is leaving college in favour of a theatrical career. Joe, Sen., is severely shaken up, but he quietens down when Joe promises to return to medicine should he fail in the theatre. Joe, Sen., then persuades Blinky Walker, a genial stage manager, to give young Joe a job.

Joe's new duties bring him in contact with Bonnie Collin, a glamorous singer and dancer, and he soon falls in love with her. She does not immediately reciprocate, but leads him on to please Claire Williams, Joe, Sen.'s, singer cutie, who, not unnaturally, resents Joe coming between her and his father. Bonnie also stands to earn a mink coat should she succeed in getting young Joe out of the way. However, her plans go wrong when she inevitably falls for Joe, but after a few more twists she and Joe marry, he goes back to medicine and takes his degree, and Joe, Sen., and Claire are reconciled.

Acting.—Betty Grable, as Bonnie, acts with feeling, dances with verve, sings adequately, and dresses and undresses with tantalising showmanship. Dick Haymes is a versatile and agreeable Joe, Phil Silvers gets plenty of laughs as Blinky, and Beatrice Kay and William Gaxton are every inch troupers as Claire and Joe, Sen.

Production.—The picture parades spectacular musical ensembles, complete with ravishing chorines, in swift succession, but the breathtaking profusion of its tunes and settings is not permitted to swamp the story. The reverse, happily, is the case. The tale, in spite of its clichés, or maybe because of them, has genuine heart interest, slick humour, a neat touch of drama and, slightly beneath its surface, firm and intriguing psychology turning on woman's desire for a fur coat. The excellent teamwork, sumptuous staging and pleasant tunes give additional lustre to these considerable angles. In making song, dance, romance and psychiatry complementary, the film gives a new and dazzling façade to the conventional romantic musical. The appeal of the merry, heart-warming whirligig is heightened by Pin-up Girl No. 1, Betty Grable, and the whole must be accepted as a popular box-office sitter.

Points of Appeal.—Friendly, intriguing and amusing story, versatile and popular cast, rich staging, marvellous wardrobe, tuneful numbers, Technicolor and Betty Grable.

I'll Be Seeing You

U.A. American (—). Directed by William Dieterle. Featuring Ginger Rogers, Joseph Cotten and Shirley Temple. 7,700 feet. Release not fixed.

ALTHOUGH the fact that the hero of this romantic drama is a shell-shocked patient may tend to make it rather too harrowing and may conceivably also react badly on some people. The intriguing story, however, has been extremely well handled and presents some finely acted sequences.

Rogers and Cotten make an admirable team and extract the utmost from situations which, but for their acting would otherwise relapse into artificiality through overstressed emotion.

Story.—Mary, a woman serving a prison sentence of six years for manslaughter, is given eight days' leave. She meets an officer, Zachary, suffering from shell shock, who has also got eight days' leave.

They meet on a train and he follows her to her uncle's home. They fall in love. Zachary discloses his disability, but Mary conceals her prison sentence of which she has served three years. When the time for parting comes, Mary's cousin tells Zachary and he feels he has been deceived. His association with Mary had helped his disability considerably. He goes without a word, but later meets her at the prison gates and promises to wait for her.

Acting.—Ginger Rogers is excellent as the girl who killed a man in defence of her honour and Joseph Cotten gives a grimly realistic study as the shell-shocked soldier. Spring Byington is good as Mary's aunt, but Tom Tully is altogether too hearty as her uncle.

Shirley Temple as her cousin is a passenger.

Production.—The period chosen for the action of the drama is Christmas and the New Year, which, of course, necessitates the old clichés connected with the festivals.

Nevertheless, Dieterle's directorial touch is very sure. It is an extremely well-made picture.

It is a pity that the agony has been piled on quite so heavily; the sequence in which Zachary's nerves break again is very hard to bear, especially for those who have had experience or knowledge of what it entails.

There are several very well-handled light touches and the romantic element rings fundamentally true.

Points of Appeal.—Stars, good production and acting and strong romantic element.

Continued on page 28

FIGHTING THE JAP SPY RING

RKO RADIO PICTURES

'Japanese' Balloon Found in Montana

WASHINGTO

The J.S.I said that the balloon, made of high-grade processed paper and bearing Japanese characters indicating that it was completed on Oct. 31 ... to its side an ... with a fuse ...

order of Maj Gen J... Watt as applied to ... Korematsu:

Upholding the or... time it was made ar... matsu) violated ... compulso... Kore... w...

LEE TRACY · NANCY KELLY

in

BETRAYAL FROM THE EAST

WITH

RICHARD LOO

REGIS TOOMEY

Produced by HERMAN SCHLOM • Directed by WILLIAM BERKE

Screen Play by KENNETH GAMET and AUBREY WISBERG

For action loving patrons — *The Cinema*

Exciting . . . spectacular — *Daily Film Renter*

REVIEWS—continued from page 24

The Doctor's Courage

Columbia. American (A). Directed by George Sherman. Featuring Warner Baxter, Hilary Brooke and Jerome Cowan. 6,312 feet. Release not fixed.

FAR-FETCHED murder mystery melodrama. This latest of the American radio "Crime Doctor" series tells how a fashionable psychiatrist, well versed in criminology, puts the brake on an over-ardent suitor, who turns killer to get another's wife.

The extravagant theme involves a wide assortment of characters, but the colour they impart is considerably offset by the obscurity of its development. It is very difficult to follow—there are far too many loose threads—and even more difficult to believe when the wordy explanation finally clears the air. Title, star and series values are the biggest, nay, sole attraction here. Moderate "crime" second.

Story.—Dr. Robert Ordway, a famous psychologist, attends a dinner party given by Kathleen Carson, an attractive young woman who fears that her wealthy husband, Gordon, is going insane. She is Gordon's third wife, the other two having died in violent and baffling circumstances. During dinner, David Lee, brother of Gordon's first wife, accuses Gordon of murder. Later, Gordon is mysteriously shot dead in his own study. There are many suspects, including Lee, Jeffers Jerome, a novelist, Bob Rencoret, a studious young man, and Dolores and Miguel Bragga, Spanish dancers. There is a rumour that the Braggas are vampires, but it is ultimately scotched. Ordway competes with Birch, a police chief, in the hunt for the killer, but Jerome is bumped off and Dolores and Miguel's lives are threatened before he eventually beats Birch to it and nails the crime, or rather crimes, on Rencoret, Kathleen's secret lover.

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REVIEWS—continued from page 24

The Doctor's Courage

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FAR-FETCHED murder mystery melodrama. This latest of the American radio "Crime Doctor" series tells how a fashionable psychiatrist, well versed in criminology, puts the brake on an over-ardent suitor, who turns killer to get another's wife.

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Sally Gray talking to Billy Conn, American boxer, on the CARNIVAL set at Denham. C. B. Cochran was another visitor to this Two Cities production, and talked with producer John Sutro

CHOOSING PHOTOGRAPHIC MATERIALS—TECHNICAL PROBLEMS

By KINE. Correspondent

PROBLEMS of quantitative spectrography and the factors influencing the choice of the appropriate photographic materials employed therewith were dealt with in two recent papers at the Association for Scientific Photography.

Slides of microphotometer readings used directly were screened, the curves shown being inverted, as compared with true blackening and density curves. They were explained by the reader of the first paper, E. H. Amstein, B.Sc., A.R.C.S.

The lecturer then explained how microphotometer readings can be used in evaluating the intensity ratio of the impurity and standard lines. There were two ways of doing this: firstly, by the direct use of microphotometer readings; secondly, by converting all such readings to the corresponding relative intensities, the latter being most generally used.

Importance of Calibration

Mr. Amstein then considered the problem of calibration. All quantitative spectrographic analysis will involve two calibrations, (1) of the source, and (2) of the plate. When using relative intensities a density curve is first determined for each plate, and this is free from a large number of the errors associated with an analytical determination. This small calibration will therefore suffice and will result in a considerable saving of time and labour.

Defects in Material

Finally, Mr. Amstein considered very briefly the properties desirable in photographic materials used for this work.

The second paper was given by A. R. Barber, B.Sc., F.Inst.P., F.R.P.S., who said that although he would appear in his talk to stress the defects common to various brands of negative material available, he did this intentionally because of the fact that the results obtained can so easily be invalidated by neglect to appreciate the imperfections of the material used.

Variations in Sensitivity

He then gave a general résumé of the characteristics of photo-sensitive materials and the batch-to-batch and even point-to-point variations that may occur, and emphasised that speed, linear range and gamma are influenced greatly by alterations in the conditions of exposure and processing.

A negative material should be chosen which possessed sufficiently small granularity as not to introduce significant errors into the microphotometry of the spectrum lines. Another cause of error in the microphotometer readings is lack of uniformity (of as little as ± 1 per cent.) in the thickness of the glass bearing the silver image.

These papers were presented by the kind permission of the British Aluminium Co., Ltd., and Kodak, Ltd.

First Details of New Liquid Cooled Projector

By KINE. Correspondent

IN last week's "Kine," brief mention was made of a new stereopticon cooling device invented by Alf Davies, chief projectionist of the G.-B. studios, Shepherd's Bush. A fuller description of the device with details of the manner in which it was evolved is now available.

Experiments were begun before the outbreak of war with the aim of cooling the beam from the H. I. arcs on an effects projector—a first step towards its adoption for positive plates or still picture projection for use on the studio floor.

Many studio technicians in the past have known and used a system of cooling H. I. arc beams consisting of compressed air jets playing on the positive. Any system of this type used in a film studio introduces an added problem that of silencing the air jets and ensuring that air eddies set up do not directly affect the positive employed.

Finding a Cooling Medium

Davis decided that the new cooling system must be one which would give freedom of design of a stereopticon projector for sound takes without recourse to a booth.

Ruling out compressed air he set himself to discover a liquid-cooling agent safe to handle, and a fool-proof circulation system that would fit on to any type of projector and thus bring down the fire hazard to zero. Several were tried and found to be suitable for an orthodox circulation cooling system, but Davis had in mind the idea of immersing the positive or photographic plate completely in the liquid coolant.

This idea automatically ruled out every liquid that would damage the emulsion on the photographic positive. After many failures a suitable liquid was found to be Styrene, and with the first tryout of the closed cell to contain both liquid and the positive, and a circulating system came into being.

Method of Circulation

Many modifications to the original layout of the cell were occasioned by the need to prevent agitation of the liquid, (a) by convection currents inside the cell from the heat of the H.I. arc beam, and (b) by disturbance of liquid due to the entry of circulating liquid of lower temperature.

To avoid the cooling of the upward flow of the liquid close to the positive, the inlet pipe extends through the walls of the cell and immediately above the outlet of this pipe, curved baffle plates placed either side of the slide holder direct the entering liquid away from the positive. The outlet for the warmed liquid is set at an angle to the cell wall near the top, so that, in fact, the liquid inside the cell rotates around the edges of the positive. This turbulence of the liquid is masked by sheet metal heat baffle plates outside the cell.

No light rays can therefore be refracted by the disturbed liquid and affect the quality of the projected screen image.

The cell is circular in shape with the positive slide holder situated centrally, while optical plates form the two end pieces. The device, now in operation at Shepherd's Bush, is designed to take a 2 in. by 1½ in. glass positive and is used with a 200 ampere H.I. Hall and Connolly arc. This gives a 20 by 18 ft. projected image of first-class quality. Experiments are proceeding both with colour positives and various types of B. and W. plates.

Apparatus Set-up

The new projection apparatus consists of a twin-railed platform carrying a 200-ampere arc; the cooling cell approximately 8 in. in diameter; liquid circulator, reservoir and filter systems all very compact; two separate lens-holders and an effects or matte box. The platform is, in turn, mounted on a heavy base incorporating suitable lateral and perpendicular adjusters and fitted to a wheeled bogy.

To enable the projector to be used without a booth, the matte-box and H.I. arc on opposite ends of the twin-rail platform are the same height, roughly 15 in., and metal covers clip into position around the sides, completely enclosing the equipment. This also cuts out unwanted glare.

Remote control of lens mountings from the rear of the machine ensures ease of adjustment without removing the panels and the position can be changed in the cooling cell in a space of two minutes. During the demonstration of the new apparatus it was proved that the efficiency of the cooling device is such that with the positive removed a short length of 35-mm. film held by hand in the light beam emerged from the cooling cell showed no sign of deterioration after a period of some minutes. Due to this efficiency, a H.I. arc of 400 amps is being designed for use on the projector, and immediately suitable lenses are available projecting up to 5 in. by 4 in. will be used, with a screen image only limited by the screen size available.

Homogeneous Shots

During the preliminary tests, before being used on floor productions, many types of backgrounds were projected and used with a minimum of foreground (studio-built setting) and photographed as in a normal studio production with artistes moving about the set.

When the shots were developed and projected in the studio the director found it exceedingly difficult to pick out the projected scene; this in spite of the fact that the foreground in one scene consisting of two small rocks and a short length of imitation grass, while the remainder was a projected image of a country scene with trees, grass, etc.

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Sally Gray, now appearing in CARNIVAL, Two Cities' Production

"CARNIVAL" GOES AHEAD: ELVEY AT DENHAM

VERY satisfactory progress has been made during the last week on the Two Cities production of Compton Mackenzie's Edwardian romance, "Carnival," at Denham studios.

Directed by Stanley Haynes, the stars are Sally Gray and Michael Wilding, with Stanley Holloway and Bernard Miles. Jean Kent heads the strong supporting cast.

* * *

Shooting continued last week at Denham on the Two Cities film of Stefan Zweig's novel, "Beware of Pity," starring Lilli Palmer, Albert Lieven, Cedric Hardwicke and Gladys Cooper, and directed by Maurice Elvey.

Producer is W. P. Lipscombe, in association with Maurice Elvey.

For many weeks now shooting has concentrated on large crowd scenes, but with the temporary transfer from Islington to Denham, the more intimate dramatic action of the story is taking shape.

GRAND NATIONAL IN PRODUCTION

Grand National has commenced its 194 production schedule by resuming shooting on "The Voice Within," which was held up by bad weather last summer.

For the last two weeks a big unit has been engaged under the direction of Maurice Wilson at Denham studios, where among the scenes shot were some of the first night exteriors taken in this country for nearly six years.

Only one scene remains to be done, the fair scene, which cannot be completed until July, as one of the principal artists taking part is away on tour until then. It is expected to trade show the picture early in September.

Production plans for the George Cooper comedy, "What Do We Do Now," are nearly complete, and details will be announced in the course of the next few days.

Trick Camera Work on "Men of Two Worlds"

THE highlight news on last week's work by the Two Cities Technicolor production, "Men of Two Worlds," unit concerned shooting on the new native settlement on Stage 2, at Denham studios.

"Men of Two Worlds," produced by Two Cities Films, is directed by Thorold Dickinson, with Desmond Dickinson, director of photography, and stars Eric Portman and Phyllis Calvert, with Robert Adams in the leading coloured rôle, and also Orlando Martins and Arnold Marlé. Producer is John Sutro, with associate producers Herbert Smith and Richard Vernon.

Shooting was concerned with the opening of the school in the new settlement to which the villagers have been brought from the damp tsetse fly infested districts and a large crowd of 250 natives, including 150 children, were used. Stars Eric Portman and Phyllis Calvert also appeared in these sequences, with Robert Adams and Cathleen Nesbitt, who is giving a very fine character performance as a globe-trotting, know-all woman novelist.

Some particularly tricky walking dialogue shots called for clever work on the part of the back-room boys under the direction of Tom Morahan, art director on the production. The action of the story called for a view of both sides of the compound, but to economise on construction, the scene was shot first with a backcloth showing Kilimanjaro and its slopes.

"Caravan" Location Held-up

Bad weather hampered the first week's shooting on the North Wales location, where Arthur Crabtree is directing exterior sequences for Gainsborough's "Caravan."

First rushes have now reached the studio, and in spite of difficulties, shooting is progressing on two mountain locations.

Jean Kent left London last week end to take part as the gipsy girl, **Rosal.**

CAST FOR "NICHOLAS"

Repatriate's First Film Role

THERE has been much speculation as to the casting of the title rôle for Michael Balcon's film version of Charles Dickens' "Nicholas Nickleby." The part has been given to 25-year-old Captain Derek Bond, M.C., of the Grenadier Guards, who recently returned to this country from a German prisoner of war camp to find himself a "star," with two important films lined up for him.

DEREK BOND

"Nicholas Nickleby" will be his second film. His first, which goes into production next month, is the first British full-length feature about prisoners of war, "Lovers' Meeting."

It tells the story of a group of men captured at Dunkirk, of their life in the prison camps and of their return to post-war Britain. Basil Dearden, who will direct it, and Cavalcanti, who is producing it with Michael Balcon, are leaving next week for Germany to obtain authentic material for the film.

Captain Bond was a repertory actor before joining the Army at the outbreak of the war. He was given a screen test for a part in "Champagne Charlie," which was then about to go into production. The test was successful, and producer Michael Balcon was enthusiastic about the studios' new "find."

The Army would not release Bond from his duties and he was unable to accept the part.

A. M. Crowe has left the Odeon, Scarborough, to become manager of the Llandudno Odeon. His place has been taken by **H. Murray,** who comes to Scarborough from the Accrington Odeon.

JEAN IRELAND

BALCON MAKES UNKNOWN A STAR

MICHAEL BALCON, production head of Ealing Studios, has put 22-year-old Jean Ireland under contract.

Over two years ago Jean, the daughter of a garage proprietor in Thornton Heath, went to Enid Cruickshank for a voice audition. Miss Cruickshank thought Jean was promising and offered to give her some voice training.

Margaret Bonnar, casting director for Ealing, approached Miss Cruickshank because an actress with a good singing voice was needed for the part of Victoria in the current Ealing production, "Pink String and Sealing Wax."

A meeting with Jean was arranged and a screen test was made which showed that she was "a natural actress."

FINAL FLOOR WORK AT SHEPHERD'S BUSH

Returning from the Frensham Ponds, Surrey, location at the end of last week, Leslie Arliss is now busy with the Gainsborough unit working on "The Wicked Lady" on final floor scenes, at Shepherd's Bush.

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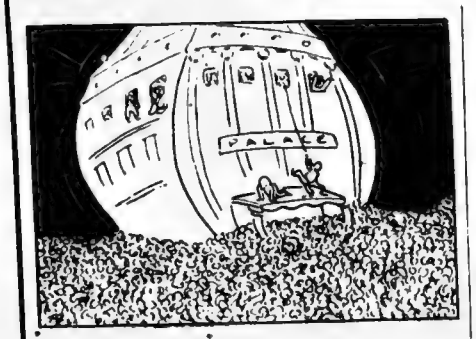

WE hate to say it but—we told you so! The London screening of "Waltz Time" has been and gone with enthusiastic scenes throughout the packed house, scenes of enthusiasm which are certain to be duplicated throughout the whole of the country when this new British National production is finally released by Anglo-American. Meanwhile, on the strength of reports reaching them following the London show, provincial exhibitors are looking forward with some considerable anticipation to their own local screening. Birmingham, Leeds and Newcastle will not have long to wait before confirming the opinion of the London Trade that this is one of the outstanding musicals to date, for the picture is due for showing in these centres on Tuesday next, June 26, to be followed next day by further screenings at the Regal, Glasgow, the Union Street Picture House, Sheffield, the Foram, Liverpool, and the Olympia, Cardiff, and on July 3 at the Theatre Royal, Manchester. We have already used plenty of superlatives on this subject, in fact, we had imagined we had fairly well, and justifiably, used them all, but the Trade viewers still seem to have been able to find some fresh ones with which to praise this new type musical, the first of a series of musicals with melody which all indications show are the type of entertainment for which the public is now craving.

Our thanks to Louis H. Jackson for producing it, to Paul Stein for directing another picture of the box-office calibre of "Blossom Time," to Hans May for his melodies, and new song successes to Carol Raye, Peter Graves, Richard Tauber, Anne Zeigler and Webster Booth and Albert Sandler for their outstanding rendering of the new song hits, to Patricia Medina for her attractive portrayal in one of the starring rôles, to Thorley Walters, George Robey, Harry Welchman, Wylie Watson, and all those other big names that go to make up one of the strongest cast lists yet seen in a picture.

* * *

At Elstree Oswald Mitchell has finished work on "Loyal Heart" with "Fleet" the dog, Percy Marmont, Harry Welchman, Eleanor Hallam, Phillip Kay, Beckett Bould, and a strong supporting cast. Mitchell completes interior work this week, but has still to make a further trip to Cumberland so that he can secure scenes for the sheep dog trials, one of the highlights of the picture. "Fleet" the dog, and Joseph Relph, his owner, return to Cumberland this week, having completed interior shots for the film well within the scheduled time.

Producer Louis Jackson has allowed Derrick de Marney, star and associate producer on the new mystery subject, tentatively titled "Anguish," and Vernon Sewell, the director, a completely free hand in putting this subject on the screen. Work started on Thursday after months of preparation with de Marney and his two leading ladies, Joans Greenwood and Seton, appearing in a riotous Montmartre party sequence.

Joan Greenwood will be remembered for her fine work as "Half Pint" in de Marney's production of "The Gentle Sex." Joan Seton makes her first screen appearance in the picture, and is regarded as a "discovery" about whom a great deal will be heard.

Montgomery Tully has completed work on "Query," in which Billy Hartnell stars with Jimmy Hanley and Dinah Sheridan, Chili Boucher and Brefni O'Rourke.

David Farrar, one of the most popular actors in British screens, starts work next month on his third subject for British National, one of the most dramatic rôles he has had to date, in a screen version of the best selling novel "The Trojan Brothers."

Meanwhile, as a result of the enthusiasm with which "Waltz Time" was received at its London screening, British National plans to put into immediate production a series of melodious musicals in which well-known stars will be featured. Details are being worked out and will be announced shortly. [ADVT.]

NAMES IN THE NEWS

British Paramount Wins Another Honour

M.B.E. FOR CAMERAMAN

Douglas H. J. Hardy, British Paramount News war correspondent, accredited to the Navy, has been awarded the M.B.E. for his newsreel camera work.

This is the second award to be given to a British Paramount News war correspondent during the war with Germany and Japan. The first went to E. J. H. Wright, who won the M.B.E. for his pictures, particularly air pictures.

Hardy's achievement was the filming of the convoys getting through to Malta during the early stages of the war. He covered the convoy and went about his work aboard his ship with complete disregard of his exposure to enemy bombing and torpedoing.

Hardy often helped the gun crews to load their guns and helped with other operational work in between taking his shots. On one occasion, during the Italian campaign, he was wounded in the head by a bomb splinter and spent a few weeks in hospital in Alexandria.

Hardy is now in the Far East war zone covering the operations destined to finish the war with the Japs.

Wright is now in Burma acting as liaison officer between the Services and the newsreel cameramen.

T. C. Gwilliam, for 2½ years manager of the Odeon, Exeter, has been appointed managing director of the Exeter Royal as from June 11.

He is a native of South Wales and began his career as a musician in light orchestras in that part of the Principality. Afterwards he became musical director of several spas and seaside resorts. He was musical director to the Rhyl Corporation and honorary publicity organiser to the Llandudno War Savings Committee.

At Exeter, Mr. Gwilliam has been instrumental in raising substantial sums for charity. He was on the Administrative Committee of the local A.T.C. and Devon Sea Scouts and a member of the Film Council of the University College of the South West.

G. Hendrick, chief projectionist, who has been transferred from the South Norwood Odeon to the sister hall at Peckham, started as rewind boy 20 years ago, and, after seven years with the former Mears' organisation at East Sheen and Twickenham, spent eight years with A.B.C. at the Croydon Hippodrome, Benbury Palace and Stratford Rex. He recalls that the Croydon Hippodrome was one of the first eight kinemas in the British Isles and the first south of the Thames to be wired for talkies, the W.E. system being installed while he was there. He joined Odeon five years ago at South Norwood.

J. A. Campbell, successor to **Harry Murray** as manager of the Odeon, Accrington, was a Scottish footballer before joining the Army in 1939, playing two seasons with Queen's Park and a season with Clyde as an amateur. He began his kinema career as a spool-boy with A.B.C., and since joining Odeon in 1944 has thrice been promoted. He had charge of the Odeon, Bury.

The newly appointed assistant manager is **A. Haworth,** who has been a chief projectionist at Odeon for ten years. **Wm. H. Phillips,** invalided from the Merchant Navy, is the new Odeon café manager.

Sylvia Rees, daughter of Coun. George Rees, F.R.S.A., West Country exhibitor and delegate of the Bristol C.E.A., was married to **Lieut. Thomas B. Webster,** of the American Expeditionary Forces, on VE-Day at Badgworth, Somerset.

Ginger Rogers and Walter Pidgeon in WEEKEND AT THE WALDORF, forthcoming M-G-M Trade show

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R. J. Keeler has succeeded **Jack Lonsdale,** who has gone to the Grand, Doncaster, as manager of Burnley Palace kinema. Mr. Keeler became assistant manager of the A.B.C., at Scunthorpe eight months ago, leaving shortly afterwards to become assistant manager of the Bristol Empire Theatre.

A native of Bristol, before the war he served in the Merchant Navy and saw service in the Corps of Signals during the war.

Harry McMullan, Paramount representative in Northern Ireland, had a narrow escape from serious injury when his car skidded and turned over. He sustained minor injuries. His car was wrecked.

Louis Austin is the new assistant manager at the East Sheen Odeon. He has just come out of the N.F.S. after five and a half years' service, during the latter part of which he was attached to the American Forces on the Continent.

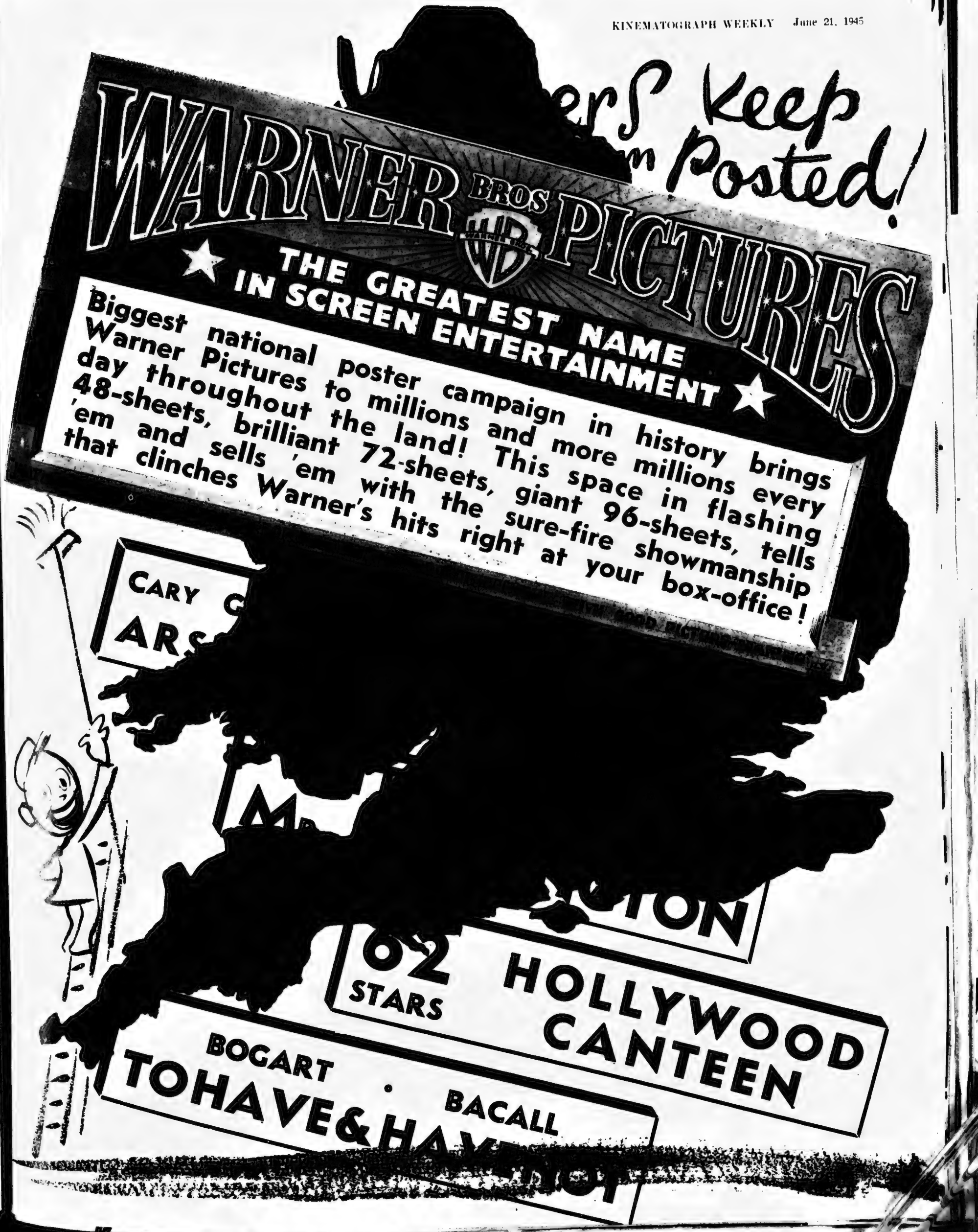
Wing-Commander A. W. H. James, M.C., M.P. for Wellingborough and a director of Ealing Studios, Ltd., has received a knighthood on the Dissolution of Parliament. Wing-Commander James became a director of Ealing in July, 1943.

Harold Marsh, for the past three years manager of the Hay Market, Norwich, has resigned to join a local syndicate in the management of the Samson and Hercules House as ballroom hall. **A. Wilkinson,** who has acted as assistant at the Haymarket for a number of years, is acting manager until a new appointment is made. G.B.

J. A. Campbell, manager of the Odeon, Bury, has transferred to the Odeon, Accrington.

G. B. ("Gerry") Kay, of Eagle-Lion Sales Dept., has been promoted from the Leeds territory to be branch manager at the Manchester office.

Mr. Kay, who is the son of the late A. M. Kay, the founder of the old Ideal Films, Ltd., returned to the Yorkshire territory at the beginning of this year after completing five years' war service in the City of London Ambulance Service and the Army.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Box-Office Honours play RKO Radio!

Odeon Children's Club road safety campaign is doing well. Here is the way it is being handled at the Cavendish Odeon, Derby, by Manager Harold Hall

ODEON CLUB 'PREFECTS' WILL PREVENT ROAD ACCIDENTS

ANOTHER Odeon Children's Club has been opened at Herne Bay. Other clubs are well ahead with their summer programmes. Traffic Prefects have been appointed at the Derby Odeon to prevent road accidents among club members.

Harold Hall, manager of the Cavendish (Odeon), Derby, has done a lot to make his club members "safety-first conscious." Club "Traffic" Prefects have been selected from the older club members. It is their duty to see that all members cross carefully on their way to and from club meetings.

Derby police are helping the children to be road-wise, and the whole effort received favourable comment in the local Press.

Thanks, Driver

Prefects carry warning flags.

One side of the flag bears the words: "Caution—Children crossing." The other side is worded "Thanks, driver."

Fred Bull, manager of the Odeon, Lancing, arranged a competition for members of his club. Members had to act from the play, Henry V.

The club committee judged the contest and Mr. Bull was pleased at the interest shown by nearly 500 boys and girls.

Club photographs are taken regularly by Vernon Hunter, manager of the Regal (Odeon), Coventry, so that members can each have a copy—something to look back on when they have left school.

Nearly 800 children attended the first meeting of the Herne Bay Odeon Club. A member of the U.D.C. opened the club, which is being run by manager T. E. Hunt. W. Smith, assistant theatre controller, was also present.

John Charlton, who runs a club at the Odeon, Barnet, was stopped by children in the street before it reopened. It was closed during the "blitz," and the children, return-from evacuation, were anxious to know when the club would reopen.

The Rector of Barnet performed the reopening, and manager Charlton describes it as a "real tonic" for both the children and himself.

McQuaid at Hendon

The Mayor of Hendon, supported by Wally Patch, the film actor, opened the Odeon Club at the Regal, Golders Green.

Wally Patch was greeted with a roar of "Wotyer Wally," as he came on to speak to the children.

E. McQuaid, controller of all the clubs, was present. He spoke of a club in Toronto, Canada.

Manager Moore, late of the State, Kilburn, was on holiday at the time of the opening of the club, but he came down specially for the occasion. Relief manager Brewer introduced the speakers.

"Gulliver's Travels"

One of the pictures which the children saw was "Gulliver's Travels."

The club is allowed a maximum of 498 members and there were nearly that number at the opening performance.

Members of Accrington Odeon Club sent a telegram to Field-Marshal Montgomery, asking him to become joint hon. chief of the club with the Acting Chief Constable.

While J. Campbell was manager of the Bury Odeon he, with the co-operation of the Bury police, introduced a Safety First movement which was called "Odeon Safety First Forces."

The idea is now being organised by manager Wm. Garlick and the police. Slides, containing photographs of accidents, have been shown together with a running commentary.

INDEPENDENT RUNS CLUB AT HALIFAX

Children's clubs continue to make good progress. In Halifax there is a successful independent club, while Odeon has reopened several more clubs, both in London and the provinces.

A children's club is being run by W. E. Chilton at the Palladium, Halifax. This is not an Odeon or G.-B. club, it is an effort to help on the part of an independent.

Special threepenny matinées are given for the children and a club Safety First campaign has been organised in co-operation with the local police.

Sheffield Gets a News Theatre

THE Electric Palace, Sheffield, will be turned over in August to a news theatre, the first of its type in the city.

The Electra is one of the oldest kinemas in the city, being built about 1912. It has been bought from Sheffield and District Cinematograph Theatres, Ltd., by Capitol and Provincial Cinemas, Ltd., London, and will run as usual until the end of July, when it will be closed for redecorating.

A second news theatre will be opened in Sheffield next year by a syndicate, and a site has been acquired in the Moorhead area, which was badly blitzed in 1940; the Central Cinema being a main casualty.

Colwyn Bay Society's Uncertain Future

Owing to the difficulties which have been encountered during the past season in obtaining suitable films and loss of membership, the future of the New Film Society, Colwyn Bay, is in doubt. Only 21 out of 707 members attended the annual general meeting held a few days ago.

BUILT PINEWOOD: BECAME DIRECTOR

Charles Boot Dies

CHARLES BOOT, a director of Denham Pinewood Studios, who has died at the age of 70, was best known as a public works contractor.

He was a director of the firm that established the Pinewood Studios. He visited Hollywood for ideas useful to the British industry. Two years later, in 1938, when there was a merger with the Denham Studios, he took a seat on the new board of directors.

One of his firm's (Henry Boot and Sons, Ltd., Sheffield) largest pre-war contracts was a £6,000,000 land reclamation and irrigation scheme in Greece.

Charles Boot leaves a widow, his second wife, and a son and a daughter. His daughter, Mrs. G. N. Reis, is the wife of the manager of the Denham-Pinewood Studios.

A. H. Gaze, formerly assistant manager of the Union, Dunstable, has taken up duties as assistant manager at the Union, Luton.

ANCHORS AWEIGH is in the M-G-M programme. It stars Frank Sinatra and Gene Kelly

LAST SEQUENCE FOR "BRIEF ENCOUNTER"

Sequences in the Noel Coward-Cineguild production, "Brief Encounter," were filmed in Beaconsfield last week. This town was chosen as the location for the fictional town of Milford Junction, where most of the action in the picture takes place.

Shoppers in the High Street watched while camera crew and lighting technicians put up their equipment to take shots of Laura (Celia Johnson) and Alec (Trevor Howard) and fifty crowd artists.

The unit later moved to a turning off the High Street, where a long tracking shot was taken of Laura and Alec walking past the shops.

W. Leslie Huish, who has taken over the management of the Lido, Bolton, came from the Plaza, Chorley. He was formerly booking manager for the Theatre Royal. He started on the management side of the business in 1929 at the Manchester Alhambra, prior to that being a musical director for silent films.

Manx Fire Causes Heavy Damage

Extensive damage was caused by a fire which occurred at the Strand Cinema, Douglas, last Sunday. The screen, stage curtains and fittings, the sound equipment and roof over the stage were completely destroyed.

One of the projectionists, James Edward Corlett, of Hillside Avenue, Douglas, who discovered the fire, tried to control the blaze with extinguishers, but was overcome by the smoke and heat. A policeman, who had been informed of the outbreak, called the Douglas fire brigade, and cleared the building. A fire-fighting party from H.M.S. Valkyrie also attended.

The work of restoring the kinema began at once. New equipment was ordered from the Western Electric Company, and it is hoped that it will be possible to reopen within a few weeks.

COLUMBIA OUTPUT IS MOUNTING

Top Ranking Pictures

With the end of the War in Europe Columbia has again stepped up its already considerable output and has already completed several top-bracket, big-budget pictures.

Its list of stars now represents one of the most powerful in the business, being headed by such outstanding favourites as Rita Hayworth, Irene Dunne, Rosalind Russell, Cornel Wilde, Lee Bowman, George Formby, Janet Blair, Jix Falkenburg, Anita Louise, Adele Jergens, Evelyn Keyes, Ann Miller, Janis Carter, Paul Muni, Alexander Knox, Nina Foch, Shirley Temple, Jean Arthur, Robert Benchley, Leslie Brooks and Willard Parker, an imposing list of talent to which the name of Fred MacMurray must now be added. The latter, in conjunction with Leslie Fenton, has just finalised a deal with Columbia to release his first independent production, "Pardon My Past," through that organisation.

Film Newcomer

A new name which will soon be familiar to the picture-going public is that of Alfred Drake, male lead in the original cast of the hit musical, "Oklahoma," the Broadway stage hit which has already provided Columbia with new dancing discovery, Marc Platt.

Alfred Drake will make his screen debut in Columbia's "Tars and Spars," big Navy show which has been playing to capacity business in America. Drake has been signed for two years by Columbia, and he will be teamed with Janet Blair and his former fellow actor in "Oklahoma" Marc Platt, in the screen version of this mammoth musical comedy.

Already completed and in process of editing is the big Technicolor fantasy, "A Thousand and One Nights," in which Cornel Wilde is starred with Evelyn Keyes. Though basically the story of Aladdin and his wonderful lamp, the treatment is essentially modern and sophisticated.

Shirley's Musical

Another notable production coming soon is "Kiss and Tell," of which Shirley Temple is star. It is a delicious comedy of a girl who sells kisses for charity, but finds to her cost, when her parents and her boy friend start complaining—with even a bout of fisticuffs between two neighbours—that charity should begin at home.

Now awaiting only its final title is Paul Muni's latest starring vehicle in which Marguerite Chapman has the leading feminine rôle.

Now Romantic Lead

Lee Bowman's career at Columbia has been an interesting one. For the past four or five years Lee Bowman has been identified solely with "other man" rôles. When Columbia signed him up and elevated him to stellar status, they decided to make him the type of leading man who "gets the girl," although in his latest film, "Some Call It Love," there is still some speculation until the final scenes as to the outcome. It is a gay comedy romance of a woman psychiatrist, in which Rosalind Russell has the chief feminine rôle

Virginia Grey and Donald Cook in Universal's BLONDE RANSOM (G.F.D.)

Formby's Latest

Recently completed and Trade shown last week, George Formby's latest comedy, "I Didn't Do It," a Columbia British production, is produced by Ben Henry and directed by Marcel Varnel. There are plenty of complications, whirlwind action, and ritzy floor shows, before George once more manages to extricate himself from another ticklish and rib-tickling situation.

Now nearing completion is Irene Dunne's latest delightful comedy romance, "Over 21." She has as her leading man Alexander Knox, the popular Columbia star who has an especial appeal to all British audiences because of the work which he did on the English stage before going to America, including his appearance in the Edgar Wallace thrillers at Wyndhams and in classics during Malvern Festival seasons.

Young Discovery

With nearly a dozen pictures either before the cameras or in process of editing, Columbia has just put into production yet another new subject. The title is "Rusty" the endearing story of a growing boy, and the star is Ted Donaldson, the boy discovery whom Columbia turned into a star following his amazing performance with Cary Grant in "Once Upon a Time."

In addition to the foregoing Columbia has acquired the Sydney Box production, "29 Acacia Avenue," in which Gordon Harker, Jimmy Hanley, Carla Lehmann and Betty Balfour have the starring rôles.

Owing to recent increases in the cost of coal, Liverpool City Council, has approved of increases in certain electricity tariffs, including the one governing supplies of current to kinemas.

In the tariff applying to kinemas, units consumed in excess of 20,000 per quarter will in future cost .5d. per unit. The change requires the approval of the Electricity Commissioners.

REPUBLIC'S FIRST TEN YEARS

THREE COLOUR FILMS SCHEDULED

IT is no coincidence that Herbert J. Yates, Sen., president of Republic Productions, recently predicted that 1945 would be the biggest year in the company's history, and that this same year marks the celebration of Republic's tenth anniversary. For Republic, to quote Mr. Yates, "plans to shoot the works this year."

In the technical field, the studio has made tremendous strides since that day, ten years ago, when it first started production in the ill-equipped and out-dated Mack Sennett studios in North Hollywood. By the time Republic were in a position to buy the lot—in 1938—a complete transformation had taken place.

Ramshackle buildings, waste ground, hired equipment had given place to an up-to-date, smoothly running organisation, fully equipped to meet any of the demands of modern-day motion picture production. The famous Western street of the Mack Sennett comedies, for instance, is now a complete Western town with stores, offices, houses, a church, school and saloons.

The waste land surrounding the studio has been cleared and added to. Republic now owns the second largest acreage in Hollywood.

Fourteen sound stages, seven auxiliary stages and the modern administrative buildings are but a few of the innovations.

New Programme

With "Brazil," "Flame of Barbary Coast," "Lake Placid Serenade" and "Earl Carroll Vanities" completed—and all four Trade shown in this country by British Lion—other major films are on the way to improve the studio's position as a producer of top-budget attractions. Among them are:—

"The Cheaters," now undergoing finishing touches, starring Joseph Schildkraut, Eugene Pallette, Billie Burke, Raymond Walburn and Ona Munson. This is confidently expected to prove one of the most popular of all productions to come from the studio.

Virginia Bruce, Edward Ashley, Victor McLaglen and Nils Asther are teamed in the forthcoming "Love, Honour and Good-bye"; in "Mexicana," romantic Latin-American musical, Constance Moore and Tito Guizar are co-starred.

Vera Hruba Ralston goes straight from her personal success in "Lake Placid Serenade" to a starring rôle in "Strange Obsession."

Invading the Technicolor field this year, Republic present the first of three pictures in this medium, "Concerto." Starting work in July, Frank Borzage will produce and direct this Borden Chase story which appeared in *American Magazine*, and which is reported to have cost Republic $100,000.

William K. Howard is preparing "A Guy Could Change," which he will produce and direct with Allan Lane in the starring rôle. Associate producer-director Joseph Kane's next assignment will be John Wayne's "Dakota," for which Howard Eastbrook is writing the script.

Republic now has 47 stars and featured players under contract, with picture commitments from another 20.

MAKING THE BEST OF THINGS . . .

We may be slightly out of tune with our artist—who is using this series to express his ego (that's it in the cart)—but we are in close touch with all new developments in cinema and theatre publicity. We start them.

ACE PUBLICITY

Ace Publicity Co., Ltd., 55, Warren St., W.1. Euston 5351

An associate company of Leon Goodman Displays Ltd.

SOUND SYSTEM RCA

The Observation Window

Revision of Electrical Regulations

ALARM AT B.K.S. EDUCATION MOVE

REVISION of the Electrical Section of the Safety Regulation (1923) is to be made, and the C.E.A.'s co-operation in the formation of a policy committee or panel has been invited. Home Office representatives on this committee are C. R. Daniel and H. W. Swann.

IT is proposed to cover the whole range of electrical equipment, and as it is necessary for those nominated to have technical skill and knowledge, the C.E.A. General Council last week selected representatives to serve on this committee. The following were nominated: G. H. Scarborough (President), W. R. Fuller (General Secretary), S. Hart, W. McInally, J. Pollard, Capt. J. W. Barber, C. H. Whincup, W. Carr, F. C. Cam, L. D. Dickson. As the number nominated was more than seven, it was agreed to ask the Home Office if it would accept this larger representation.

A PARAGRAPH in a C.E.A. report to the General Council records the reception by the President and Secretary of a deputation from the N.A.T.K.E., which expressed alarm at the B.K.S. proposal to form a National Education Council to take charge of the entire training of all technical workers in the Trade.

THE C.E.A. pointed out that this apprehension was groundless because the C.E.A. had intimated that it had no intention of attending such a Council, and as the N.A.T.K.E. was also opposed, that was the end of any idea of a National Education Council in so far as the exhibiting side was concerned in the training of projectionists. At the same time it was pointed out that the C.E.A. recognised the value of the B.K.S. as an educational and advisory body; that it subscribed to the B.K.S.; sat on its committees and received the benefit of valuable advice from time to time. The N.A.T.K.E. intimated that they would give consideration to making similar contact with the B.K.S., the understanding being that the function of the B.K.S. was purely advisory.

WHY any organisation should go out of its way to stand aside from educational work will confound most people. If anything is wanted in this Industry it is better technical preparation for employees in almost every department. Yet as soon as a working scheme is elaborated, one at least of the bodies, which has, by the way, professed itself keen on education, takes steps to prevent it going ahead.

THE N.A.T.K.E. has been talking about technical education for employees for year, but apart from its association with the committee of the C.E.A. and the Unions, which got out a very useful syllabus for submission to the Ministry of Labour, has done practically nothing. What is the reason for the present attitude? Perhaps Mr. O'Brien will inform us.

MEANWHILE, the C.E.A., as a body, has not taken the part that it might have taken in technical training. I remember W. R. Fuller suggesting that steps be taken to train newcomers, but there was no support and no more was heard beyond complaints of scarcity of labour.

IT is good to see, after a long delay, that the 2,000-ft. reel is at last being resolutely tackled by the renting companies, whose chiefs discussed the introduction of the larger reel at the meeting of the K.R.S. last Thursday.

Continued at foot of next column

THE general introduction of the longer reel has been advocated again and again in these columns and in those of the IDEAL KINEMA during recent years, and the time appears to have come when a clean sweep can be made of dilapidated material and the longer reel and other apparatus be installed.

J. BENSON.

SHOWMANSHIP FROM THE PROJECTION ROOM

Good Screening Helps to Sell the Picture

THE place of good projection in the showmanship [illegible] house is not usually realised. In the article below [illegible] projectionist, W. Gilbert Davies calls for the recognition of painstaking screening of the picture as an important element in salesmanship.

How does careless handling and mutilation affect salesmanship and showmanship? Has anyone ever thought of this when handling a film?

Let us look at the point through the eyes of a shopkeeper, who has to combine showmanship with salesmanship in order that he may make a substantial profit from his goods. He displays his goods, but he also insists that his employees handle the merchandise with the greatest of care, because he knows that if these articles are damaged or soiled in any way they will not sell, and would then be a source of loss.

How does this bear in the case of carelessness in the handling of films, or in film mutilation?

Justifying the Display

Take the case of the kinema manager, who has to show a film. He wishes to publicise it, therefore, and proceeds to display the subject in the foyer and at the entrance. He has to set up for himself a standard of showmanship. He has to build up that display in order to achieve that result.

But showmanship does not finish there, it is only the beginning; the real showmanship is the work of the projection-room staff. How does this affect showmanship and salesmanship? The patron pays for the article before they even see if they are going to have their money's worth, and are, therefore, hoping to see a film shown perfectly, with no damage, soiled or scratched copies. This showmanship will later react on the sales of that particular kinema.

Below Quality Goods

If repeatedly soiled, scratched and mutilated films are screened the patron is having a bad purchase.

This becomes worse with careless handling, badly lit picture, interrupted sound effect, and may even result in a breakdown during the running of show.

The patron is likely to say, "Oh, dear! I did want to see that film, but such-and-such kinema puts on a terrible show; it is always break in' down, the film always cut, and all scratches."

The result is that the [illegible]ron does not come to see it at th[illegible] kinema, but awaits the chan[illegible] that it returns to the opposition kinema at a future date.

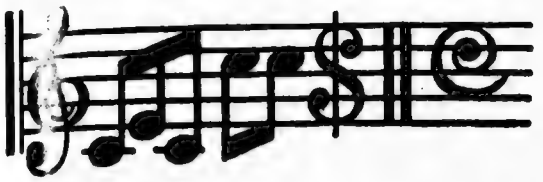
From this, it may be [illegible]n that careless handling and [illegible]ilation of the film, the produc[illegible] which advance showmanship [illegible] house front has cost money i[illegible] because the most important piece [illegible] show-manship of all, that of p[illegible]eeting a perfectly good picture [illegible]n the screen, has been ruined.

The Need for Care

The continuous compl[illegible]s of de-facement, film mutilati[illegible]ould be stopped if readers woul[illegible]nly con-sider the effect it has o[illegible]owman-ship and on salesman[illegible]. The prestige of the kinema [illegible]t stake. The motto of the en[illegible]ainment world has always been [illegible]he show must go on." To do th[illegible]he films handled by projectionis[illegible]must be treated with care.

So, go to it, project[illegible]sts, stop mutilation—improve [illegible] show-manship—then leave t[illegible]lesman-ship to the manager. [illegible] let the renter gain in order to [illegible]ke super-attractions, to make your [illegible]howman-ship even greater.

POOL CARBONS



MUSIC AND MUSICIANS

DO you compose your own music? If you are a composer, then the All British Song Writing Competition, sponsored by the British Author-Composers' Guild will probably interest you. I chatted with Chris Hurst, hon secretary of the Guild, who is going all out to make the contest a success.

The stunt is being run in collaboration with *The Melody Maker*, and the winning song (which must be suitable for dance music) will be published by W. J. Allington Music Company.

The first prize is the publication of the song together with an immediate payment of £10 10s. advance royalties, and there are two further prizes of £3 3s. and £2 2s.

Musicians who are not members of the Guild should include a shilling P.O. when submitting their MSS. Submission of lyric and melody line in the place of a complete piano score is permissible.

The closing date of the contest is October 1. The judges will let the three finalists be judged by the public after the songs have been played in a number of London and Manchester dance halls. Entries should be sent to Chris. Hurst, 407, Burnley Lane, Chadderton, Oldham.

*

Providing Music

In the Café

THERE'S no doubt that the public takes a greater interest in music than many people may think. Anecdotes related to me in the course of a chat with Capt. E. G. Robyns, of the New Cross Kinema, help to prove it.

Some years ago, when he was manager of the Leeds Paramount, he tried the experiment of putting a white enamelled piano in one of the hall's two cafés, fixing a powerful light on it and persuading the theatre organist to give recitals there during the tea periods.

At first, the tea crowd went on chattering, paying no attention to the pianist, but after a while they were silent and listened to the selections.

It was not long, says Capt. Robyns, before the piano recitals became a very popular feature of the tea hour.

*

Senior Reopens At Poole

GEORGE SENIOR, after 2½ years as resident organist at the Ritz, Aldershot, and the Ritz, Woking, has resigned his position with A.B.C. and has reopened the organ at the Regent, Poole.

Geoffrey Bravery, managing director of the theatre, is to be complimented on his foresight, for he has just had this instrument rebuilt by the makers, and this ten-rank Christie is in action again after five years.

Manager Vatcher is co-operating with his new organist and is glad to have music in his theatre once more.

Before leaving for Poole, Senior was presented with a wallet and fountain-pen from the manager and staff at Aldershot and a music-case from the Ritz, Woking, in appreciation of his work at both theatres.

*

Elephant and Castle Organ Reopening

THE Christie three-manual eleven-rank organ at the Elephant and Castle Theatre (A.B.C.) became a casualty through enemy action just over a year ago, and for a while resident organist Rae Victor had to play elsewhere. The instrument has now been renovated and Rae has returned to his former position.

His opening recital was called appropriately "Back Again" and consisted of tunes about his own return and the return of evacuated patrons.

Manager L. B. Marshall told me that this interlude was well received by the audiences, who look forward to a further succession of recitals by Rae Victor, who they have heard play for the past 10 years—5½ as resident organist.

Victor, who was trained as an organist in his early 'teens by Dr. Bates, of Norwich Cathedral, was a kinema organist before 1920, working for some years with independent exhibitors. He joined G.-B. in 1925; then spent several years at the Forum, Fulham, when it was managed by H. K. Yapp; and signed up with A.B.C. 10 years ago.

Although his present audiences prefer popular items and like to hear their own voices, he has found that when he gives them classical items they go down very well.

*

Don't You Believe It!

IT is believed by some people that in certain districts picturegoers won't sing. Lewisham is one such place, for W. A. Benn, manager of the Gaumont, told me recently that he caters for a well-mixed audience ranging from business people to professional workers. Yet he has proved that they prefer popular music and, if the organist "knows his stuff" and has the right personality and approach, they will sing as well as any one.

In recent months he has had as guest performers Rudy Lewis, Andrew Fenner, Cyril Busfield, Jack Courtnay and Bobby Jones.

Elton Roberts, who is nominally resident organist, is on tour with the G.-B. Discoveries and likely to be away from Lewisham for some time.

Cyril Busfield makes a return visit shortly with a new "Stars of Variety" show

*

Some Advice About the Non-Sync

IF your hall is in a district like Forest Hill you might do worse than take a hint from the experience of S. Springfield, manager of the Capitol (A.B.C.), who, by experimenting with recordings, has been able to arrive at a decision on what the majority of his patrons favour in the way of non-sync. music.

He has a working arrangement with a local record dealer who, in return for the usual slide acknowledgment, supplies him on free loan with the records he needs each week. Mr. Springfield does his own choosing, and as a result of experience, specialises in classical items on 12-in. discs.

He tells me, for instance, that he went through the series of Dvorak's "Slavonic Dances," and patrons loved them!

*

THAT he is on the right lines is proved by two things. When he first started to concentrate on music selection he noticed that some patrons coming into the hall before the start of the first performance opened newspapers and started to read until the films began.

When the non-sync. began they put away their journals and sat back to listen to the music.

They were impressed.

Secondly, he has had an increasing number of inquiries from patrons about the names of the tunes played and where the records can be bought. They wouldn't ask if they were not interested!

Of course, he refers them to the music dealer who collaborates with him.

Whatever the pessimists may say about the universal depravity of musical taste, there are some districts where good music is appreciated; why not in yours?

*

Make Them Readable!

HERE is a tip for those organists who make use of lantern slides superimposed on decorative backgrounds—and for the projectionists who are responsible for that part of the show.

Recently, I visited two organ interludes at adjoining theatres during the same afternoon and was struck by the fact that, whereas at one hall the lyric and wording slides were easily readable above the fainter tones of the background design, at the other it was difficult to read the words because the background was too bright or the wording too faint.

No doubt a balance could have been obtained.

If people are to enjoy printed explanations of the tunes or are expected to sing parodies they must be able to read the wording!

It is a small point, but worthy of attention.

THE CONSOLE.

Continued at foot of next column

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR JULY 9 RELEASES

BETRAYAL FROM THE EAST (RKO-Radio)

CERT. ... Length 7,380 ft.
STARS ... Lee Tracy, Nancy Kelly and Richard Loo.
ATMOSPHERE.—Espionage melodrama, describing the romantic entanglements of two U.S. Government agents who, immediately prior to Pearl Harbour, finally give their lives to thwart the Japanese Secret Service.
ORGAN.—"Danse Arabe" ("Nutcracker"), Tschaikowsky. Use P.C. part of orchestration published by Boosey and Hawkes. X
NON-SYNC.—As organ. H.M.V. D.B.2541.

BRING ON THE GIRLS (Paramount)

CERT. ... Length 8,255 ft.
STARS ... Veronica Lake, Sonny Tufts and Eddie Bracken.
ATMOSPHERE.—Jolly romantic musicale, dressed in Navy blue, recounting domestic steps taken by a poor little rich boy, temporarily engaged in Naval affairs, to find a girl who will have him for himself alone.
ORGAN.—"Nautical Moments," arr. Winter (Boosey and Hawkes). Use P.C. part to Fig. 4 only.
NON-SYNC.—As organ, on Columbia F.B. 1453.

THE FIFTH CHAIR (United Artists)

CERT. A. Length 8,200 ft.
STARS.—Fred Allen, Robert Benchley and Binnie Barnes.
ATMOSPHERE.—Crazy comedy extravaganza, illustrating hectic complications which arise when a flea-circus proprietor sets out to collect a substantial legacy.
ORGAN.—"Song of the Flea" (Moussorgsky), Chester.
NON-SYNC.—As organ, sung by Chaliapin (in Russian), on H.M.V. D.B.932.

THE GREAT FLAMARION (British Lion)

CERT. A. Length, 7,040 ft.
STARS.—Eric Von Stroheim, Mary Beth Hughes, and Dan Duryea.
ATMOSPHERE.—Melodrama of the chequered life of a music-hall sharpshooter.
ORGAN.—"Pagliacci" selection, published by Ricordi.
NON-SYNC.—"Pagliacci Vocal Gems," on H.M.V. C.1583.

LATEST RECORDS

Celebration Issues

VICTORY records are most prominent among this month's releases. That doesn't help the kinemanager or organist very much—most of our VE displays have been forgotten.

However, some of these records can be adapted to patriotic presentation work, and, of course, will be ideal for inclusion in the final victory tableaux when the war in the East has been finished.

Here are the recordings I recommend for the kinema library this month:

SONGS WE ALL SANG, played by the New Mayfair Orchestra on H.M.V. C.3432. Suitability: No vocal. Selection of 1939-1945 wartime hits. Useful for "Do You Remember?" programmes.

ENGLAND, MY ENGLAND, by massed symphony orchestras and soloists and choir on H.M.V. C.3434. Suitability: Lavish, full-scale rendering of national songs. Previously issued by H.M.V. on C.2893. Fanfare opening, "God Save the King," choral finale.

FANFARE: THE KING, on H.M.V. C.3449. Suitability: This is last side of set of recordings of St. Paul's Thanksgiving Service. Fanfare is "rich," lasts about one and a half minutes, and "The King" is full choral and orchestral version.

BELLS, on H.M.V. B.9417. Suitability: Selection of church bells, recorded in different parts of England on VE-Day.

END OF THE WAR, by the Prime Minister, on H.M.V. B.9421. Suitability: The last of the Premier's European War speeches—useful for special stage presentation effect.

NATIONAL ANTHEMS OF ALLIED NATIONS, by H.M. Grenadier Guards Band, on Columbia D.B.2170-1. Suitability: Complete set of allied "Antems" could be included in final Victory shows.

CELEBRATION MEDLEY, by Debroy Somers' Band, on Columbia D.B.2174. Suitabjlity: Vocal quartette. Selection of popular "old-timers" like "Come, Landlord, Fill the Flowing Bowl" and "We Won't Go Home." Possible for community V-singsong.

☆

There are a number of general light music releases, as usual. These are most suitable for incidental use:

OLD-TIME DANCE SERIES (Nos. 12 and 13), by Harry Davidson and Orchestra on Columbia D.X1196. Suitability: Period romance; period comedy.

ROMANTIC WALTZES, by Felix Mendelssohn and Hawaiian Serenaders, on Columbia F.B.3116. Suitabiltiy: Light romance, *not* serious or comedy pictures.

WE'LL GATHER LILACS, Q.S., and LOVE IS MY REASON (Novello), by Victor Silvester and Orchestra, on Columbia F.B.3117. Suitability: Best for "popular" light music before performances begin for the day. Could be used for light subjects.

COSSACK PATROL, by Harry Leader and Orchestra, on Regal M.R.3757. Suitability: Popular swing item. Could be used as interval music with "jazz-type" musical film, especially a film starring a dance band.

P. G. B.

Edited by

The Showman

SHOWMANSHIP

EVERY week we enrol new members into the KINE. Company of Showmen. It is a pleasant task because membership of the Company means that that manager is a capable and enthusiastic showman—if his work were not up to standard he would not have been mentioned in these notes, and therefore would not have become a Company member.

It is members of the Company who are improving the standard of exploitation throughout the exhibiting side of the Industry by their own example. Here is the latest list of members who have claimed their certificates during the past week or so:

G. W. Ridler	New Victoria	Bradford
P. A. Fowler	Capitol	Elephant and Castle
R. G. Butler	Trocadero	Cardiff
Eric C. Chisman	Odeon	Kensington
Rupert Todd	Gaumont	Derby
Barbara Bradford	Plaza	Catford

Look at that last name on the list—our first woman member of the Company!

Barbara Bradford, who won her certificate with six mentions in eight months, sets an example to "women showmen" all over the country.

Miss Bradford and other show-women who are trying to get their certificates have proved that women can run kinemas in first-class fashion.

Who is going to be the next woman member of the Company?

★

HOW are things going with the competition? It is impossible to see who will win the first month's contest—there are still next week's entries to be considered.

Nevertheless there are several stunts reported during the last two, and this week, which line up in the finals: but next week someone may come along with a stunt that is so original and well carried out, that it will win the prize.

Study some of the better ideas carefully—aim at improving on them, and you will win a prize!

M. Zand is doing well with his "Madonna" and "Frenchman's Creek" campaigns, both for the current contest. Frank Bradley is another man to watch—I have mentioned his extensive Sheffield campaign for "Song to Remember" in the last three editions of the KINE.

How about this week? J. A. Campbell's display of model trains for "Wilson" was quite good—different from the usual displays for this picture.

Harry B. Harris put up a good show for "Waterloo Road," the campaign being in keeping with the film and well spread throughout the district.

As I said last week, the standard is improving; but let's all concentrate on getting still better efforts and still better results.

Read these notes carefully every week—then go all out to improve on other managers' stunts.

★

I'VE seen "The Fifth Chair," and besides the obvious tie-up with the local furniture store I can assure showmen that there are some outstanding angles for exploiting this U.A. film when it is released on July 9

United Artists is offering £150 in prizes (first prize 50 guineas; second 25 guineas, third prize 10 guineas and ten consolation prizes of five guineas each) to KINE. subscribers who submit the best exploitation stunts for the film to these columns.

Here are the rules:

The contest starts on July 9 and finishes on November 30 (or until playing dates are completed).

It is open to all KINE. readers, and managers who are NOT members of the Company of Showmen are eligible for the contest.

Entries should be submitted to The Showman, KINE., 93, Long Acre, London, W.C.2. Each entry should be as detailed as possible and include photographs of displays if they are available.

All entries will be judged on their individual merit; this means that the small kinema will stand the same chance of winning a prize as a large kinema.

The judging committee will include David H. Coplan, managing director U.A.; Ben Henry, representing producer Jack H. Skirball; and myself.

Entries which are reported in these notes will count as "mentions" for those showmen who are trying to get a Company of Showmen's certificate to be able to enter the KINE. monthly and annual contests.

Well, showmen, that is all you have to keep in mind, except WRITE YOUR NAME AND ADDRESS ON THE BACK OF ALL SEPARATE PARTS OF YOUR ENTRIES.

That goes for when you send in material for my monthly KINE. contest. If you don't write your name on the back of photographs and diagrams they may get lost and the report of your stunt may not appear.

A Final Tip

GO all out to be original when exploiting "The Fifth Chair," but don't let your originality overcome your sense of business. Remember, you are out to "sell" that picture to the public, and this shouldn't be difficult. It's a remarkable picture. And it's different.

These two pictures illustrate how G. A. Foster, manager of the Regent (G.B.), Brighton, put over A TREE GROWS IN BROOKLYN (20th-Fox). In addition to a good front-of-house display, he presented a Corporation tree to members of the U.S. Army

Showmen's Club

HERE'S a letter from Company Member Harry B. Harris, of the Tudor, Nottingham. You can read about his stunt for "Waterloo Road" elsewhere in these notes. He writes:

Very pleased to see "our" competition revived.

I have just taken a look at my Press book. Some of the well-known names appearing with mine are Donovan Pedelty, Geo. Black, Lawrence Gregory, J. Watson, Percy Swanwick, Gilbert Smith, Alex Howie, and H. Hope. What a grand thing a Showmen's Club would be!

I had the idea of a Showmen's Club in mind for some time. We need some central place where we can meet each other, discuss problems and enjoy one another's company.

The KINE. wants to do a lot for showmen—and running a Showmen's Club would certainly be a great help. It is, of course, impossible to consider such a venture under present conditions, but who knows what we shall be able to do when conditions have become more normal?

Fan Fare

SOME managers don't pay sufficient attention to film fans. Remember, they are the people who make the business pay.

Play up to the demand for star news and "glamour gossip" from studios.

One way you can create interest in your shows is by making use of the Fan Fare series of pennyworth of souvenir programmes, publications. Marsland Publications.

One of the latest in these fully illustrated supplements is a "Great Day" (RKO), which gives story, cast and star biographies—good for fans.

Warner's Campaign

A NATIONAL campaign, budgeted at £25,000 for the first year, has been launched by Warner Bros. It is the largest large-scale advertising scheme devised by Max Milder to keep people going to

the pictures in spite of the increasing competition from other amusements that were restricted during the war.

Individual attractions have been backed by poster campaigns before, but

Well executed foyer display for Warner's SHINE ON HARVEST MOON, put up by H. Parkin at the Regent, Bradford. Centre: ingenious advance publicity by Harry Murray, recently promoted to the management of the Odeon, Scarborough. This was used when he was at the Accrington Odeon, and (bottom right), exploiting Bette Davis' Oscar for the fans! Cut-out display by K. Hill at the Opera House, Coventry, for Warner's DARK VICTORY

I think this is possibly the first time a producing and distributing organisation in Britain has undertaken a permanent nation-wide campaign.

Sites, ranging from 48-sheets to 96-sheets in size, have been bought in most of the key towns in England and Scotland. Extension to Wales will follow in due course.

The poster has been designed to conform with paper control regulations and the limits imposed on film exploitation; but at the same time each site will be given full sales value and will not be restricted to static announcements for Warner product.

Panelled Space

In all areas, except London and Manchester, the design is uniform and in six colours. Half of it carries the title "Warner Bros. Pictures—The Greatest Name in Screen Entertainment."

This section is a permanent, painted job.

Every 48-sheet stand has a panelled space 18 ft. wide by 4 ft. deep which is to be used each month for whatever picture Warners is releasing in that particular territory. This system will keep individual pictures posted according to local play dates and at the same time will maintain the nation-wide objective at which Warners is aiming.

In London and Manchester areas the standard design will be repeated, but, because greater supplies of materials are available, more stands are being used for complete pictorial selling of individual attractions.

In Manchester, for example, "Arsenic and Old Lace" was the first picture to benefit by the campaign, followed by "To Have and Have Not," which opened last week.

This publicity is being handled by Gayne Dexter, director of advertising.

Remember the Road

CONSISTENCY in your advertising is essential. One bright idea alone, although commendable, is not enough to sell a picture. Back one good idea in a campaign by several others.

Here's how Harry B. Harris put over G.F.D.'s "Waterloo Road" at the Tudor, Nottingham:—

He planned his campaign to boost the title of the film and the stars in such a way that the publicity would circularise over the widest possible area.

To begin with, he ran a series of teaser small ads. in the local Press.

This is one of them: "Message from Stewart Granger: 'Meet Me Thursday in Waterloo Road.'" This also carried theatre details.

Then there was a competition. The public was asked to guess the length of "Waterloo Road," but they were not told if the contest related to the length of the film or to the length of the road in London!

This deliberate mistake caused a number of 'phone inquiries—and extra publicity.

People who forwarded the nearest correct estimates of the film's length were given free seats.

Teaser Blackboard

MORE ideas were put into operation by Manager Harris, in addition, of course, to his usual advertising!

He put a blackboard in the foyer on which he drew a neat street map. The Tudor was clearly marked, so was "Down Our Street" and "Waterloo Road." Houses were named, Jean Kent, and Ann Shelton, while a flour mill was named John Mills. The map was titled "A GainsBOROUGH."

Manager Harris was advertising the week prior to play date for two new members of the staff, so he tied up with the slide: "Doorman and usherette required at the Tudor in time for the crowds who will want to see 'Waterloo Road.'"

He put a number of posters near 'bus stops, designed like the "Underground" signs, which read: "Alight here for WATERLOO ROAD and entertainment."

Finally, he had a number of catchline posters on display. Here are two of them:—

"What a fight in THE BATTLE OF WATERLOO Road—Thursday."

"The impossible question! CAN YOU DIRECT ME TO a better film on Thursday than WATERLOO ROAD?"

See what I mean? Manager Harris's campaign must have covered a wide area and considerably have increased patronage.

Slide Work

SLIDES can be very dull things. So often, when I call in a small provincial kinema, I see roughly-made slides flashed on to the screen. These "scratched" efforts look bad, even to the layman.

But the context is often worse. Make your message interesting, otherwise the audience won't take much notice of it.

Some well-written slides have been devised by S. J. Channing to advertise forthcoming attractions and to draw attention to the Camberley Regal's (Odeon) café.

These are some of them:—

Although you may have "A Place of One's Own," a visit to the Regal Café will provide a welcome change.

Gentlemen. After a tasty meal in the cosy comfort of the Regal Café, she will be "Practically Yours."

We just "Can't Help Singing" (showing here in July) the praises of the Regal Café. A speedy service in pleasant surroundings.

Improving a Foyer

WHILE I stood in the entrance to the Kensington Odeon, Eric C. Chisman told me about all he has done to get perfection in the arrangement of this part of the kinema.

The paybox is central, facing the entrance doors, so he has concentrated on this, surrounding it with flowers. Other facilities for the patron are—clock, category and price boards and a seating plan of the theatre.

Flanking the foyer there are small advertisements for next week's features. There are large notices over the main exits announcing the films for next Sunday and next week respectively.

Quiz Scheme

MY remarks on running quiz programmes have inspired some managers to follow up the idea. This Deanna Durbin quiz contest was run by R. G. Butler at the Odeon-Capitol, Cardiff, for "Can't Help Singing" (G.F.D.).

Thirty musical numbers were selected

Try this Quiz Stunt

☆

Why not run a Quiz Programme? Audiences love taking part in this sort of stunt—especially if there is a small prize to be won.

This is how house-manager R. E. Foster put one over for R. O. Butler at the Capitol (Odeon), Cardiff, to advertise G.F.D.'s "Can't Help Singing."

Prizes

Well, one sign of the go ahead manager is the way he enters the KINE. competitions. These are the chief prizes:

A prize of £5 every month for the best exploitation work of the previous month.

The KINE. Showmanship Shield, and the title Champion Showman for the most consistent standard of showmanship throughout the year.

A Columbia trophy for the best exploitation of a Columbia picture submitted to the KINE., and a bonus of £5 where the KINE. monthly prize is based on a Columbia film.

A Gainsborough award for the best exploitation of a Gainsborough star during the year.

The above prizes are all available to members of the Company of Showmen

In addition, United Artists offers £150 in prizes—open to *all* readers—for exploiting "The Fifth Chair."

Full rules appeared in last week's KINE.

The Showman On :—

WELCOMING NEWCOMERS: A 'PEEP' WHEEL: "TREE" STUNT

from Deanna's previous films. These were made up into sets of three, and interchanged nightly.

Six patrons were invited on to the stage and, with the aid of Leslie Jay at the organ, one set of tunes was played to each contestant.

They had to give the name of the tune and the title of the film that it was from, 15 seconds being allowed after the organ stopped and a gong being used for failure.

The prizes were two free seats for one, two or three weeks, according to the number correct, and there were quite a number of "hat tricks"—especially among the ladies!

On each evening the last tune to be used was "Can't Help Singing," which, of course, gave the ideal lead for publicity for the film.

The show lasted 20 minutes, and

For the third week in succession Frank Bradley provides a picture! Another idea for exploiting Columbia's A SONG TO REMEMBER, at the Regent (G.B.), Sheffield, an open air lunch time concert for factory workers

although inexpensive, proved very popular.

You See Through It

THERE was a real ghost—one you could see through—in the Old Kent Road Odeon-Astoria to advertise G.F.D.'s "Blithe Spirit."

Keith B. S. Hann borrowed a couple of tailor's dummies and the necessary clothes and set them up on each side of a cocktail cabinet, representing the leading characters in the Noel Coward story.

The husband's first wife's spirit appeared between them, with one hand resting on the man's shoulder.

How was it done? See if you can guess.

The ghost was painted on scrim, in colours matching those in the film. The scrim was cut to shape and the edges wired, so that when suspended it would hang flat and not curl up.

An old theatrical trick brought to the foyer!

Novel Still-Wheel

HERE'S something novel which other managers may like to try.

Manager M. Zand, of the Burnley Odeon, devised a "still" display for Paramount's "Frenchman's Creek."

A replica of a ship's steering wheel was made from odd pieces of wood, two circular pieces being placed on top of each other, pivoting in the centre. The top piece, pointed like a wheel, had a "slice" cut out of it, large enough to reveal a still fixed to the bottom piece of wood.

This bottom piece carried six stills, and by turning the handles which were fixed to the bottom piece of wood, the stills were brought into viewing position in turn.

The wheel was put up on the cash-desk and patrons were invited by a poster to revolve the wheel to see the scenes from "Frenchman's Creek."

And Pirate Usherettes

PUBLICITY did not stop there. The usherettes all wore head scarves in pirate fashion, together with large "gold" (curtain) ear-rings.

M. Zand used a slogan on all publicity material. "Piracy at its loveliest."

The cash-desk was decorated with port-holes and a large galleon was painted on the side.

Finally, extra Press publicity was given the film, which included a useful editorial story, making use of two single-column blocks of the stars.

Massive Simplicity

ONE piece of artistic publicity material dominated the foyer of the Edgware Road Odeon when I called there recently.

It consisted of a 6 ft. by 4 ft. painted panel in a gilt frame, standing on a low dais advertising 20th-Fox's "Molly and Me." Large heads of Gracie Fields and Monty Woolley were fixed at the corners of the panel.

The effect was well executed, and one could digest the publicity at a glance.

A real ghost was made from scrim for his foyer display for G.F.D.'s BLITHE SPIRIT, by Keith B. S. Hann. at the Old Kent Road Odeon Astoria

Another Newcomer

ANOTHER newcomer this week is an A.B.C. manager, C. B. B. Crisp, of the Ritz, Barrow-in-Furness.

He says he "thoroughly" reads each issue of the KINE.—every wise manager does that. But Mr. Crisp goes further and passes his copy to his foreman. He says it helps him to carry out his work with greater efficiency.

Manager Crisp had a colourful display for Pathé's "Man From Morocco."

He made use of a large-size banner, folding cut-out display, and an extra number of stills. He also got four shop window tie-ups in the town.

Presenting a Tree

GIVING a tree away can be a very difficult procedure, but G. A. Foster, general manager of the Regent (G.-B.), Brighton, not only undertook this task as part of his exploitation for 20th-Fox's "A Tree Grows in Brooklyn," but also knew where to obtain the tree!

He put over a goodwill stunt with the help of the Brighton Corporation which supplied the tree. This was presented to a group of American soldiers who attended a preview of the film. They have forwarded the tree to Brooklyn, where it will be planted in some suitable spot. The Mayor of Brighton made the presentation.

The stunt received good pictorial publicity in the *Sussex Daily News*.

Manager Foster had a stylish front of house display. Two neat small-size trees were stood at either side on the canopy roof. A banner, carrying the film title, was stretched between them.

Remember, simplicity of this kind is often more effective than "[illegible]" displays.

Something new for 20th-Fox's WILSON, J. A. Campbell has a clever display of model trains at the Accrington Odeon

Beginner's Idea

NEWCOMERS are always welcome. This week I have [illegible] a greeting to Harry Murray, [illegible] the Odeon, Scarborough, [illegible] get his Showmanship Certificate.

He's got off to two good [illegible]

Manager Murray has made good use of an empty shop by turning it into an

PATERSON'S (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
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TELEPHONE CENTRAL 5269

office. The windows have been painted over in cheerful colours, up to about 5 ft. high.

Space has been left in one window where eight stills can be displayed together with a small title notice.

The other idea is a foyer poster of a train, small cards being mounted on the trucks advertising forthcoming films.

Odeon Express

MODEL trains have been used before to exploit films, but I haven't seen the idea brought into use recently, except for a display for "Wilson" (20th-Fox), devised by assistant manager A. Howarth, of the Odeon, Accrington.

Finishing touches were put to it by J. A. Campbell, the manager, who has recently been transferred from the Bury Odeon. The chief projectionist also took a part in the stunt.

It looks like a happy set-up here. It is a good thing for the staff to co-operate, and when manager, assistant manager and operator get together good publicity is sure to result.

Electric trains were set out, there being two circular tracks and a central goods yard. Three trains were in use. Signals, hedges, model stations and bridges all added to the effect, while on one train was a model film-can carrying the name, "Wilson, c/o The Odeon, Accrington."

A final cut-out tunnel was built up from the centre of the track. This had publicity matter painted on the side, with the main title: "Odeon Express."

U.S.A. flags were draped around the back of the tunnel, which carried a cut-out label, "Wilson, c/o Odeon Theatre."

I liked this idea.

This 48-sheet design is being exhibited by Warner's all over the country. The six colour design is painted on the advertising site and the space will be filled by material advertising Warner product concurrently to be shown in the neighbouring district, and (below), M. Zand made a novel ship's wheel which could be revolved to show a series of stills from FRENCHMAN'S CREEK (Paramount), for his foyer publicity at the Odeon, Burnley

Mother's Day

SAW G. Saunderson, manager of the Southend Odeon, the other day. He was in Town to see a film—one which he will be showing soon, and wanted to get some ideas for exploitation.

That's enthusiasm!

He tells me that he put over a good will stunt recently by running the American custom of Mother's Day, dedicated to mothers with sons in the Navy, to tie-up with collections for the King George Fund for Sailors.

Over 50 mothers attended the celebrations as guests. American soldiers put on a stage show and explained to the audience what Mother's Day in America is like.

Sheffield Again

FRANK BRADLEY, manager of the Regent (G.-B.), Sheffield, has been sending me particulars of his extensive "Song to Remember" campaign in weekly instalments.

First, the news about the Sheffield walking race tie-up, then last week his tie-up in the public library, and now he writes to tell me about the lunch-time open-air concerts he organised to exploit the film.

The idea was to entertain factory workers and put over the title "Song to Remember." There was publicity for the fortnight on the stage, and the artists included musical items from the film in their repertoire.

Good work!

Surprise Packet

SURPRISE was the keynote of V. G. Churchill's display at the Golden Domes, Camberwell, for RKO-Radio's "Bride by Mistake."

He put a large despatch case, tied with colourful tape, in the centre of the foyer. It was labelled simply: "The surprise picture of the year—here next week."

Several patrons wanted to know what was in the case, but that was not announced until later.

Manager Churchill also had several shop window tie-ups.

"I felt rewarded for the little extra work this caused," he says. That's how it should be. If your idea is right, it will pay its own dividend.

Her Oscar

OSCAR awards always interest the fans—that is possibly why K. Hill featured a model Oscar in his foyer display at the Opera House, Coventry, for Warner's "Dark Victory."

A large cut-out head of Bette Davis was stood in a proscenium of stills and a title banner. This cut-out was made locally; it was definitely a good likeness of the star.

The Oscar was stood on a raised draped show-stand, next to the cut-out. This made a simple display, emphasising the star value of the picture.

Naval Occasions

SEVENOAKS, Kent, is some distance from the sea, but V. A. H. Crawley has managed to make a nautical link and at the same time bring the Odeon-Majestic into public notice.

The town has adopted the destroyer H.M.S. *Zenith*, and recently the crew paid a visit to the district. A dance was arranged for them and efforts were made to raise contributions for the ship's sports fund. Mr. Crawley offered free tickets to his theatre as prizes in competitions at the dance and invited local people to appeal from his stage for support for the fund.

Shortly afterwards, he showed "Western Approaches" (British Lion) and took the opportunity of inviting the Sevenoaks civic leaders to see the picture. They accepted, and on arrival at the theatre were taken to the foyer to see a display of war photographs, paintings by a local artist, and a model of *The Golden Hind*, made by one of the councillors.

Ald. Sir John Laurie addressed the audience from the stage.

The collections taken during the three days of the film's run totalled £70.

A Hangover

HERE'S a novel idea from Geoffrey M. Myers, of the Granada, Greenford.

As an advertisement for "Hangover Square" (20th-Fox), he had a display of aspirin tablets in the foyer, with the notice: "Got a hangover? Suffer from nerves?—You need an aspirin. Seeing the thrill-packed 'Hangover Square' next week—you'll need an aspirin to steady your nerves."

The table of bottles of aspirin and this notice caused considerable comment, manager Myers tells me.

Council Invited

COUNCILLORS were invited to see "He Snoops to Conquer" (Columbia) by B. G. Smith when it was show-

J. ROWLAND SALES LTD.

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CINEMAS IN ALL PARTS OF THE UNITED KINGDOM
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OF INTEREST TO MANAGEMENTS AND EXECUTIVES

Advertisers would appreciate an opportunity of making a substantial offer for the

ADVERTISING SCREEN RIGHTS

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TWENTIETH CENTURY PUBLICITY LTD.
5, EDWARD STREET, BLACKPOOL.

The Showman On :—

INEXPENSIVE PUBLICITY: "WAVE" SHOW: PUTTING OVER "WYE WAY"

ing at the Empire, Alfreton. He forwarded a copy of this letter to all council members:—

"*Dear Sir/Madam,—*

"*As we are showing this week the very latest George Formby picture, 'He Snoops to Conquer,' my directors wish me to extend a cordial invitation to yourself and wife (or husband) to the Empire theatre to see this film on Thursday evening at 6 or 8 o'clock.*

"*You will find this film interesting and entertaining from a post-war planning point of view.*

"*This letter will admit you and partner.*"

That's a good idea.

Gallery of Pictures

IT'S always a pleasure hearing from managers who are "back in circulation" after coming out of the Services. Here comes J. Evans, now at the Yeovil Odeon, with his second post-war stunt.

It was for Paramount's "And Now To-morrow." Manager Evans had a window display with a local trader which featured a poster, painted by a member of his staff. The poster showed a large gallery of pictures with the wording: "From a gallery of great pictures and stars comes Paramount's greatest, "And Now To-morrow."

Friendly Atmosphere

PUBLICITY through local traders in exchange for a free pass can become too much of a "business deal." I think managers should remember that they are getting publicity that will provide them eventually with cash.

You will do well to keep your hanging card and poster display arrangements on the friendliest basis.

George Gilchrist, manager of the County, Kinross, is convinced of the need of "respecting" the people who display publicity in exchange for a pass.

He has designed a new Pass card, written in a friendly and *not* formal manner. The card "cordially welcomes" the bearer to the show and is signed "Yours for fine entertainment, the manager."

On the back cover is a list of other J. B. Milne houses and an invitation to the bearer to visit any of them when in the vicinity.

That's a good idea. It's easier to assure good friendship than it is to regain a lost friendship with a local trader.

Local Hero

THERE'S no doubt that folk who see their relations in a newsreel get a tremendous kick out of it. A resident of Sevenoaks went to the Majestic and recognised her son in a G.-B. News view of British liberation troops marching into Tilburg and wrote to manager V. A. H. Crawley, telling him about it.

Mr. Crawley arranged for her and

W. F. Harwood, of the Acton Odeon, secured this tie-up with a hairdresser for Paramount's HERE COME THE WAVES

other relations to visit the newsreel offices in London and see the reel run through again and to get a clipping for enlargement.

Two Stunts

HERE are two stunts from R. C. Overs, of the Friars (Odeon), Canterbury. They are for "Madonna of the Seven Moons" (Eagle-Lion) and RKO-Radio's "Woman in the Window."

For the first film he ran a Press teaser campaign with the numerous blocks provided by the renter for that purpose. This teaser stunt was extended to the screen and foyer displays. The symbol

A display of a woman in the window was used for the other film—constructed from salvaged material. That's a good point. Always be economical;

For "Woman in the Window," manager Overs concentrated on a "warning" angle, telling people not to come in during the last five minutes of the film. He got several shop-window tie-ups on this idea.

Eltham's Song

FOR his presentation of Columbia's "A Song to Remember" at the Eltham Hill Odeon, manager Francis Minde featured the Eltham Literary Institute Choir in a stage prologue. The choir seemed popular with the large audience, particularly for its rendering of Chopin's "So Deep is the Night."

The foyer and front-of-house display was designed by assistant manager Harry Ray, use being made of the renter's material available for the film.

During the two weeks previous and throughout the week of showing the music used in "A Song to Remember" was relayed to queues and passers-by, and at short intervals managers Minde and Ray made announcements about the times of showing.

Wye-Way

LOCAL interest, as I have often remarked, is an essential to good showmanship.

E. W. Cross, manager of A.B.C.'s Kemble, Hereford, invited local councillors to see "Going Wye Way," a picture that was partly filmed in Hereford.

It was of even greater interest because the Kemble kinema was seen in the film. The Kemble is of historic interest—the stage idols Kemble and Sarah Siddons, regularly performed there.

The film, manager Cross says, was in itself a good publicity stunt. I'm sure it was. Anything of local interest is sure to focus attention on your theatre.

Inexpensive Display

INEXPENSIVE displays have to be the aim of circuit managers, but they should not let their stunts *look* inexpensive. Be neat.

Neatness was one reason why H. M. Forrester, of the Odeon, Alfreton, was able to make a passable foyer display for "Frenchman's Creek" (Paramount), which cost him only 5s. 6d.

The display consisted of an exhibition of model galleons with a poster in the background, well draped with coloured material. Nothing unusual, but it interested patrons and kept the title in their minds.

Wave Work

I HAVE received a couple of interesting photographs from W. F. Harwood, manager of the Acton Odeon, showing window tie-ups he arranged with a local hairdresser for Paramount's "Here Come the Waves."

The business collaborated to the extent of lending almost the whole of two windows, so that Mr. Harwood was able to make a good display.

The obvious link was a sign: "Here are the 'waves' in all the latest styles—visit S. G. Quick and obtain satisfaction."

Window display in Aberdeen for Paramount's AND NOW TOMORROW, put up by the Paramount publicity department to help Scottish managers

Showmanship Flashes

HERE are more showmen who deserve credit for their efforts:

Rex Rudd, of the Rialto, Upper Norwood, who performed some conjuring tricks on the stage to [illegible] and exploit "Madonna of the Seven Moons" (Eagle-Lion), and for running an amateur talent evening in connection with "Man from Morocco" (Pathe).

E. W. Cross, of the Kemble (A.B.C.), Hereford, who had a music shop tie-up for Ealing's "Fiddlers Three."

L. W. Flatow, of the Capital (Odeon), Walton-on-Thames, for running a British star contest to create interest in his programmes.

A. Padden, of the Marina Theatre (A.B.C.), who made use of old material (including a black-out curtain) for a display for "Arsenic and Old Lace" (Warner).

W. Humphryes, of the Cosham Odeon, for making a colourful foyer display in new red frames for G.F.D.'s "Blithe Spirit."

Victory Lights

PEACE time displays were inaugurated by E. W. Bassil at the Endfield Savoy (A.B.C.) with 22c. coloured canopy lights.

These are more showmen who deserve mention:—

L. W. Gunnell, of the Watford Gaumont, for inviting patrons to wipe their feet on a captured German flag.

N. F. Comer, of the Odeon, Taunton, for using a bold arrow over-printed "To-day," for attracting attention to his display for Paramount's "Frenchman's Creek."

E. V. Walls, of the Clifton, Great Barr, Birmingham, who had another miniature stage foyer display—this time for Metro's "An American Romance."

Eric Hudes, of the Electric, Halifax, for getting a pianist to give selections on the stage to exploit Columbia's "Song to Remember."

A collecting box beneath a printed appeal, draped in Union Jacks, is attracting contributions at the Upper Norwood Rialto for the "G.E.M. Comforts Fund for the Troops." G.E.M. indicates the theatres run by Medway Cinemas.

I noticed some hand-painted bills stuck on the pillars in the foyer of the Lewisham Gaumont, advertising "To-night and Every Night" (Columbia). One showed Rita Hayworth as the chorine; and others were of Miss Hayworth and Lee Bowman.

Leonard A. Keene, of the Playhouse (Odeon), Guildford, had a useful foyer display for Columbia's "To-night and Every Night."

The Showman

HOLLINWOOD CINEMA CO. LTD.
Queen's Cinema,
Hudson Street, Hollinwood.
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A NEW SERVICE PAGE

A page on present and future films, contributed by the renters.

Tear it out and file it for your local Press announcements.

London Trade Show Diary

FILMS TO BE SCREENED BETWEEN MONDAY, JUNE 25 AND FRIDAY, JUNE 29

Wednesday

Twice Blessed
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Preston Foster, Gail Patrick, Wilde Twins, Jimmy Lyndon and Marshall Thompson. **Director:** Harry Beaumont.

What would happen if beautiful twin daughters were reared by divorced parents—one by a liberal-minded newspaper father, the other by a mother who is a child psychology authority?

That is the theme of "Twice Blessed."

This new comedy marks the second appearance in straight acting roles for the Wilde Twins, who were popular in Mickey Rooney's "Andy Hardy's Blonde Trouble." In "Twice Blessed" the twins portray very different characters—Lee is a jitterbug, and Lyn is a studious youngster.

Then, they try to switch places! Rapid-fire comedy is said to result.

Foster, one of Hollywood's most popular leading men, turns from drama to comedy in his newspaper role. He recently completed a part in the Greer Garson-Gregory Peck "The Valley of Decision."

Thursday

On Borrowed Time
(M-G-M)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Lionel Barrymore, Sir Cedric Hardwicke, Beulah Bondi, Una Merkel and Bobs Watson. **Director:** Harold Bucquet.

This is a story of an old grandfather who fights against death in order to prevent his grandson from falling into the clutches of a scheming aunt.

Sir Cedric Hardwicke, British stage and screen personality, appears as the mysterious stranger, Mr. Brink. Beulah Bondi is the "granny," and Bobs Watson plays the grandson, Pud, in this reissue.

"On Borrowed Time" is said to have an atmosphere of fantasy and "folk-tale."

Barrymore gives a fine characterisation as the grandfather.

Highlights of the picture include the fishing escapades of "Gramps" and Pud in their old car, the humour of their first appearance in "Sunday best," the feud they wage with Aunt Demetria, and, finally, the thrill of trapping Mr. Brink in the apple tree.

"DILLINGER" CREATES U.S. RECORDS

Forthcoming Pathe Presentation

REPORTS from the States indicate that the Pathé-Monogram production "Dillinger" is destined to be one of the most successful dramas ever handled by an independent producing company.

Following the concurrent review held in New York and Hollywood, "Dillinger" has broken house records wherever it has played in the States, and in every case the film has been given an extended run. In many localities the grosses have surpassed business done by major top-liners.

A brilliant cast supports Lawrence Tierney in this thrilling version of Dillinger's hectic career. Edmund Lowe, Anne Jeffreys, a talented blonde newcomer, Eduardo Ciannelli, Marc Lawrence, Elisha Cook, jun., and Ludwig Stossel play the parts of the various personalities who became involved in the exploits of America's most notorious gangster.

NEW WARNER STAR TEAM

Charles Boyer and Lauren Bacall will be co-starred in "Confidential Agent," which Warner Bros. plans as its first post-war production with topical values like those which distinguished such pictures as "Casablanca" and "Hotel Berlin."

A third important player contracted is Kotina Paxinou. This will be her first screen part since she won the academy award two years ago for her performance in "For whom the Bell Tolls." Herman Shumlin will direct.

Jack L. Warner has put a veto on all publicity as to story details, although the general theme may be easily guessed.

The teaming of Boyer and Bacall is considered a shrewd stroke of showmanship. Miss Bacall's two pictures, "To Have and Have Not" and "The Big Sleep," have been made with Humphrey Bogart as star; but the pair are now being split professionally for at least two separate engagements.

Faversham Town Council is to contribute £750 from its Sunday Entertainments Fund towards the £984 needed for a motor ambulance for the local division of the St. John Ambulance Brigade.

"AFFAIRS OF SUSAN" PREMIERE SET

The European première of Hal B. Wallis' "The Affairs of Susan," starring Joan Fontaine, will be held at the Plaza on Thursday, July 12, in aid of St. Mary's Hospital, Paddington.

Penicillin originated from this hospital.

The chairman of the première committee is Baroness Ravensdale. The honorary treasurer is Sir George Tilley, F.C.I.I.

"The Affairs of Susan" is Hal Wallis' first production for Paramount.

EIRE WILL BOOST ITS HORSES ON SCREEN

The Eire Government is to have a film made to boost the Irish horse abroad with a view to increasing sales of the animals.

The Eire Department of Agriculture has placed the contract for the film, which will cost between £11,000 and £12,000. Richard Hayward will produce. He has produced several Irish films and is also an exhibitor.

Associated with him is Donovan Pedelty, who will have charge of the technical side. Filming will start in August.

The site for the new kinema at Banagher, Eire, has been cleared and construction work is to start.

Work is progressing well on the new kinema for Belturbet, Eire.

RKO-RADIO FOURSOME IN WEST-END

With "Experiment Perilous" replacing "Tarzan and the Amazons" at the Tivoli, Strand, RKO-Radio is still maintaining its position of having four major attractions playing at one time in the West End.

Samuel Goldwyn's Technicolor production, "The Princess and the Pirate," is now in its fifth week at the Leicester Square Theatre, with figures maintained at a record-breaking level. Walt Disney's "The Three Caballeros" started a sixth week at the New Gallery on Monday and continues to attract large audiences every day.

Meanwhile, "The Enchanted Cottage," with Dorothy McGuire and Robert Young co-starring, is chalking up hefty box-office figures at the Odeon, Leicester Square, where it is in its third week.

Manager Starts Film Society

Stimulated by Leslie Colling-Mudge, manager of Watford Odeon, who addressed filmgoers in the Public Library recently, the audience decided to form a local Film Society, which he promised to support. Manager Mudge has already started a film appreciation group at Callowland school.

Demand for a news theatre in the town was also expressed.

INTERNATIONAL SCHEDULES THREE MORE

A NEW Nunnally Johnson production, "Home is the Sailor," is the next picture to be made by the International Pictures for release through RKO-Radio. Filming will begin in July, according to William Goetz, president of the company, who says that four stars are to head the cast.

"To-morrow is Forever," starring Claudette Colbert, Orson Welles and George Brent, is the current International picture now in production, with Irving Pichel directing.

The studio has just completed "Along Came Jones," co-starring Gary Cooper and Loretta Young. The first print is *en route* to Britain and will be Trade shown by RKO-Radio at the earliest possible moment.

A scene from Metro's ZIEGFELD FOLLIES, which stars Fred Astaire

"The Immortal" Mozart

Originally titled "Mozart's Trip to Prague," a film story based on an incident in the life of the great composer, has been changed and expanded into a complete biographical picture by Republic.

Herman Millakowsky is to act as associate producer on the picture, now titled "The Immortal." The script, by Frank Wisbar, will conform to historical fact and will include the many colourful and dramatic incidents in Mozart's life.

Mozart compositions which will be included in the musical score are: "Requiem in D Minor," "Concerto for Piano in D. Minor," overture and excerpts from "Figaro" and "Don Giovanni," excerpts from the "Prague Symphony" and "The Magic Flute."

Completion of Republic's new recording stage, brought about the decision to film the story.

The wife of **S. B. Charman,** manager of the Odeon, Sudbury, presented him with a son last Monday afternoon. Both Mrs. Charman and Derek are progressing extremely well.

London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY	STARS.	CERT
		LONDON.				
Wed., June 27	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Twice Blessed	M-G-M	Preston Foster ...	—
Thur., ,, 28	10.30 a.m. & 2.30 p.m.	Own Theatre ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
		BIRMINGHAM.				
Tues., June 26	10.45 a.m.	Forum	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 26	10.30 a.m.	Futurist	The Three Caballeros	RKO-Radio ...	Walt Disney	—
Wed., ,, 27	10.30 a.m.	Scala	The Way to the Stars	United Artists ...	John Mills	U
Fri., ,, 29	10.30 a.m.	Scala	A Bell for Adano	20th Century-Fox	John Hodiak	—
,, ,, 29	10.30 a.m.	Forum	Twice Blessed	M-G-M	Preston Foster ...	—
		CARDIFF.				
Tues., June 26	10.45 a.m.	Park Hall ...	I Love a Mystery	Columbia	Jim Bannon ...	A
Wed., ,, 27	10.45 a.m.	Park Hall ...	Murder He Says	Paramount ...	Fred MacMurray ...	A
,, ,, 27	10.45 a.m.	Olympia	Waltz Time	Anglo-American ...	Richard Tauber ...	—
Fri., ,, 29	10.45 a.m.	Empire	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	—
,, ,, 29	11 a.m.	Park Hall ...	Soldier, Sailor	United Artists ...	———	—
,, ,, 29	10.45 a.m.	Odeon	Billy Rose's Diamond Horseshoe	20th Century Fox	Betty Grable ...	—
,, ,, 29	10.30 a.m.	Capitol	The Three Caballeros	RKO-Radio ...	Walt Disney ...	—
		GLASGOW.				
Tues., June 26	10.45 a.m.	La Scala ...	Nob Hill	20th Century-Fox	George Raft	—
Wed., ,, 27	10.45 a.m.	Regal	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 27	10.45 a.m.	Greens	Soldier Sailor	United Artists ...	———	—
Fri., ,, 29	10.45 a.m.	Regal	Twice Blessed	M-G-M ...	Preston Foster ...	—
		LEEDS.				
Tues., June 26	10.45 a.m.	Ritz	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 26	10.30 a.m.	Scala	The Three Caballeros	RKO-Radio ...	Walt Disney	—
Wed., ,, 27	10.45 a.m.	Tower	Soldier, Sailor	United Artists ...	———	—
		LIVERPOOL.				
Tues., June 26	10.45 a.m.	Scala	Soldier Sailor	United Artists ...	———	—
,, ,, 26	11 a.m.	Own Theatre ...	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	—
Wed., ,, 27	10.45 a.m.	Forum	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 27	11 a.m.	Own Theatre ...	A Bell for Adano	20th Century-Fox	John Hodiak	—
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Fri., ,, 29	10.30 a.m.	Forum	Twice Blessed	M-G-M	Preston Foster ...	—
		MANCHESTER.				
Tues., June 26	10.45 a.m.	Theatre Royal ...	A Bell for Adano	20th Century-Fox	John Hodiak	—
Wed., ,, 27	10.45 a.m.	Theatre Royal ...	Billy Rose's Diamond Horseshoe	20th Century-Fox	Betty Grable	—
Fri., ,, 29	10.45 a.m.	New Oxford ...	Salome, Where She Danced ...	G.F.D.	Yvonne de Carlo ...	—
,, ,, 29	10.45 a.m.	Gaiety	Soldier Sailor	United Artists ...	———	—
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		NOTTINGHAM.				
Wed., June 27	10.30 a.m.	Carlton	The Three Caballeros	RKO-Radio ...	Walt Disney	—
		SHEFFIELD.				
Tues., June 26	10.30 a.m.	Cinema House ...	I'll Be Seeing You	United Artists ...	Ginger Rogers ...	—
Wed., ,, 27	10.45 a.m.	Union St. P.P. ...	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 27	10.30 a.m.	Cinema House ...	The Three Caballeros	RKO-Radio ...	Walt Disney	—
Fri., ,, 29	10.30 a.m.	Cinema House ...	Soldier Sailor	United Artists ...	———	—
,, ,, 29	10.30 a.m.	Hippodrome ...	Twice Blessed	M-G-M	Preston Foster ...	—

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MANAGER required for 800-seater in Hampshire area. Please reply, stating experience and salary required, to F., Box 7[illegible], Kinematograph Weekly.

WANTED, Manager for small kinema, Wrexham district; knowledge of projection equipment an advantage; good opportunity for operator desiring advancement.—Apply, giving experience, references, and salary required, Y., Box 7[illegible], Kinematograph Weekly.

OPERATOR - MANAGER WANTED FOR REOPENING OF SMALL HALL IN EASTBOURNE; W.E., ERNEMANN; PERMANENCY FOR CONSCIENTIOUS EMPLOYEE.—PARTICULARS TO NEW CENTRAL CINEMA, EASTBOURNE.

MANAGER required for Regal, Wadebridge; must have practical knowledge of publicity.—Write in first instance to Supervising Manager, Cornwall Cinemas (Newquay), Ltd., Restormel, Mount Wise, Newquay.

EXPERT BOOKING AND ADVERTISING MANAGER WANTED WITH EXPERIENCE OF INDEPENDENT HOUSES (NO CIRCUIT MAN NEED APPLY); COMMENCING SALARY £750 PER ANNUM.—REPLY IN CONFIDENCE, STATING PAST EXPERIENCE AND REFERENCES, L., BOX 802, KINEMATOGRAPH WEEKLY.

THE Granada Theatres, Ltd., require experienced Relief and Assistant Managers for large modern kinemas in London and suburbs; good salary and conditions. Write, giving details of age, experience, etc., to the Personnel Director, 36, Golden Square, W.1.

WANTED, Chief or fully experienced Second for small well-equipped hall with W.E. sound; engagement to commence July 9 or later; no matinées.—Particulars to Percy Carter, Palace, Blandford, Dorset.

WANTED, Chief Projectionist for the Palace, High Wycombe; permanent position; good wages; comfortable job. Full particulars to Manager.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant. E., Box 796, Kinematograph Weekly.

CHIEF Operator, Second, Third, wanted for independent kinema, North London; must have good references.—A., Box 767, Kinematograph Weekly.

EXPERIENCED Operator required.—Apply, Metropole de Luxe, Ashley Road, Bristol

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Cinema, Regal, Exmouth.

PROJECTIONIST wanted; comfortable position in Lake District town.—Write, stating age, experience, wages required, and enclosing copies of references, to Manager, Alhambra Cinema, Keswick.

COMFORTABLE position for right man as Second Operator, Watford district; state experience and salary required, A., Box 792, Kinematograph Weekly.

SECOND OPERATOR WANTED FOR HIPPODROME, HUNTINGDON.—APPLY MANAGER.

SECOND Operator wanted for pleasant S. Coast town; modern equipment and comfortable permanent job for right man with good opportunities for advancement.—Give full details of past experience and when free for interview in strictest confidence to K., Box 801, Kinematograph Weekly.

SECOND OPERATOR WANTED IMMEDIATELY, CAPABLE OF TAKING CHARGE; ALSO THIRD OPERATOR.—APPLY IN WRITING, MANAGER, CLIFTON CINEMA, LEAMINGTON SPA

JUNIOR Operator required for Tivoli Cinema, Tiverton, Devon; good scope for advancement and good lodgings available.

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CHIEF Projectionist-Electrical Engineer; over 20 years as such in first-class theatres, and with major circuit for past 6 years, now desires change; maintenance of all equipment at any first-class theatre or any number of theatres; ready and willing to co-operate, but must have authority; minimum salary, £8.—H., Box 774, Kinematograph Weekly.

SOUND Recordist, with eight years' experience, seeks change of position. D. Box 795, Kinematograph Weekly.

FULLY experienced Manager at liberty; thorough knowledge any type of house; lowest, £7.—K., Box 776, Kine. Weekly.

MANAGER desires change; independent or small circuit preferred, where services backed up by long experience would be appreciated; first-class offers only considered.—T., Box 761, Kinematograph Weekly.

16-MM.—Advertiser, with full knowledge of projection, apparatus and film production, seeks post with industrial, educational or similar film unit.—S., Box 700, Kinematograph Weekly.

TO Film Companies. — Ex-Theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks. I am on military service, so please excuse a delayed reply.)

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GENTLEMAN requires to rent or purchase Kinema, 500-800 seats; seaside or country district preferred.—W., Box 788 Kinematograph Weekly.

MISCELLANEOUS

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STANDARDS.—Approximately 90 for sale, in good condition, Kent.—Write, J., Box 800, Kinematograph Weekly.

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

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£6,500—Lancs. Well-equipped Cinema seating about 600. Satisfactory takings and profits. Good lease at very low rent. (B.7)

£10,500—Will purchase the Freehold of an established Cinema in Devon showing a profit of approximately £2,475 per annum. No immediate opposition. (C.16)

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June 21, 1945

London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Film.	Shown by	Stars.	Cert
			LONDON.			
Wed., June 27	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Twice Blessed	M-G-M	Preston Foster ...	—
Thur., ,, 28	10.30 a.m. & 2.30 p.m.	Own Theatre ...	On Borrowed Time	M-G-M	Lionel Barrymore ...	—
			BIRMINGHAM.			
Tues., June 26	10.45 a.m.	Forum	Waltz Time	Anglo-American ...	Richard Tauber ...	—
,, ,, 26	10.30 a.m.	Futurist	The Three Caballeros	RKO-Radio ...	Walt Disney	—
Wed., ,, 27	10.30 a.m.	Scala	The Way to the Stars	United Artists ...	John Mills	U
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,, ,, 29	10.45 a.m.	Odeon	Billy Rose's Diamond Horseshoe	20th Century Fox	Betty Grable ...	—
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			LEEDS.			
Tues., June 26	10.45 a.m.	Ritz	Waltz Time	Anglo-American ...	Richard Tauber ...	—
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Wed., ,, 27	10.45 a.m.	Tower	Soldier, Sailor	United Artists ...	———	—
			LIVERPOOL.			
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OPERATOR - MANAGER WANTED FOR REOPENING OF SMALL HALL IN EASTBOURNE; W.E., ERNEMANN; PERMANENCY FOR CONSCIENTIOUS EMPLOYEE.—PARTICULARS TO NEW CENTRAL CINEMA, EASTBOURNE.

MANAGER required for Regal, Wadebridge; must have practical knowledge of publicity.—Write in first instance to Supervising Manager, Cornwall Cinemas (Newquay), Ltd., Restormel, Mount Wise, Newquay.

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WANTED, Chief Projectionist for the Palace, High Wycombe; permanent position; good wages; comfortable job. —Full particulars to Manager.

WANTED immediately, Chief Operators for kinemas in the Portsmouth and Southampton areas; state experience; salary £6 per week to suitable applicant. E., Box 796, Kinematograph Weekly.

CHIEF Operator, Second, Third, wanted for independent kinema, North London; must have good references.—A., Box 767, Kinematograph Weekly.

EXPERIENCED Operator required.—Apply, Metropole de Luxe, Ashley Road, Bristol

WANTED immediately, Operator-Electrician; comfortable permanency useful man.—Apply, with details and salary, General Manager, Exmouth Cinemas, Regal, Exmouth.

PROJECTIONIST wanted; comfortable position in Lake District town.—Write, stating age, experience, wages required, and enclosing copies of references, to Manager, Alhambra Cinema, Keswick.

COMFORTABLE position for right man as Second Operator, Watford district; state experience and salary required.—A., Box 792, Kinematograph Weekly.

SECOND OPERATOR WANTED FOR HIPPODROME, HUNTINGDON.—APPLY MANAGER.

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JUNIOR Operator required for Tivoli Cinema, Tiverton, Devon; good scope for advancement and good lodgings available.

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TO Film Companies. — Ex-Theatre 'Cellist, interested in films, has written and collected a vast amount of interesting and varied screen material.—Further particulars, Fred Whitaker, 55, Castle Road, Scarborough, Yorks. I am on military service, so please excuse a delayed reply.)

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